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EXERCISES ON THE SIDE HORSE

BY

WILLIAM J. CROMIE

INSTRUCTOR IN GYMNASTICS

UNIVERSITY OF PENNSYLVANIA

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FOREWORD.

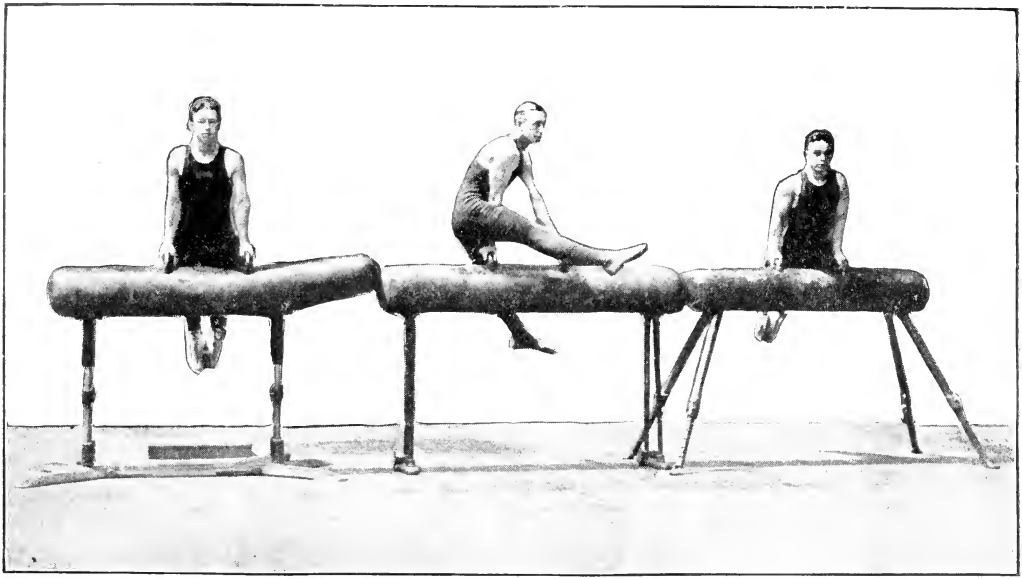
THE side horse is one of the best pieces of apparatus found in our gymnasia. Horse work is also one of the most difficult forms of exercise, as it requires an almost perfect balance, a shifting the weight of the body in various directions, and a high form of co-ordination.

The elementary exercises, except the vault, are not taken up in this book, but the more advanced work is shown. Many writers have illustrated the simple work, but there are none, to the writer's knowledge, who have photographic illustrations showing circles and advanced exercises upon the side horse. Two or more persons posed in these illustrations in order to show the successive parts of the exercise.

It is very important to have good form upon the horse, as the tendency is to "hump" the back and contract the chest. Keep the chest well expanded and do not "hump." One should also use a suspended piece of apparatus, such as the horizontal bar or rings, in connection with the horse, and thus counteract the tendency of "humping."

All the photographs in this book have been taken by Haeseler, photographer, Philadelphia.

WILLIAM J. CROMIE.



Position 1. Position 2. Position 3.

FIGURE 1.

FIGURE 1.

Feint.

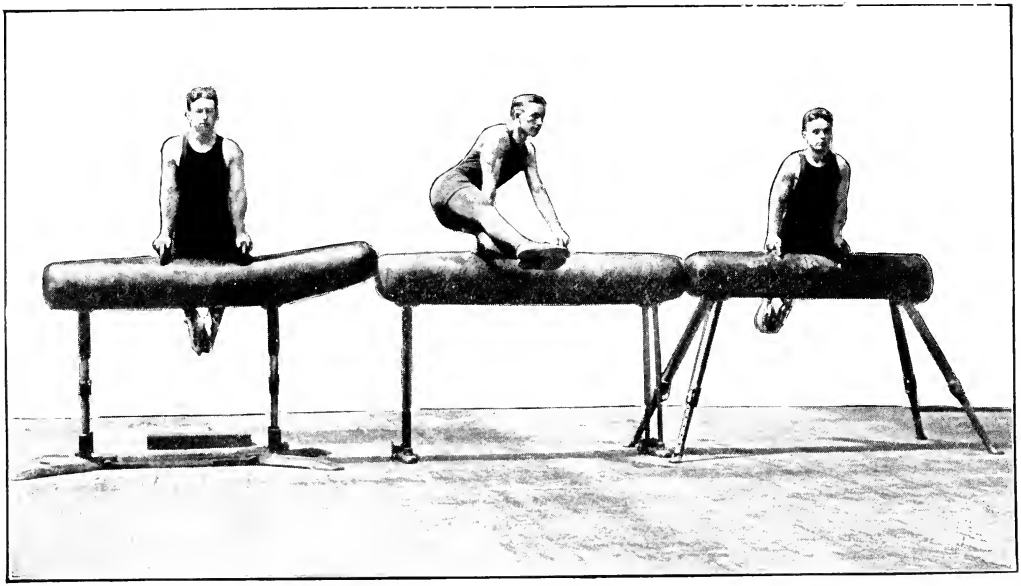
In the first illustration there are three types of the Spalding Side Horse, or "Vaulting Horse." The one on the left, with the raised end, is the kind used by gymnastic teams; on the right is the old-fashioned kind, with oblique legs, and the center one was constructed for the University of Pennsylvania Gymnasium. This specially designed horse fits in a socket in the floor and can be readily removed for games or free work. In squad work in large classes, in the University of Pennsylvania Gymnasium, four sets of apparatus are used at one time, each set consisting of six pieces. Two views of this gymnasium are shown in latter part of this book.

In order to understand the exercises upon the side horse more readily, it is well to know its various parts, used in describing many of the exercises contained in this book.

Description of horse on left of illustration, from the position of the gymnast: The raised handles which he is grasping are called pommels, and are designated as left (or neck) pommel and right (or croup) pommel, the space between them is the saddle. The space between the left pommel and left end is the neck, and the space between the right pommel and right end is the croup. From the position of the gymnast the long axis corresponds to the length of the horse, and the short axis to a line drawn from the near side (against which he is resting) to the far side.

Front Feint with Right Leg.

From Position 1, front feint with right leg (Position 2); return to starting position (1 or 3).



Position 1. Position 2. Position 3.

FIGURE 2.

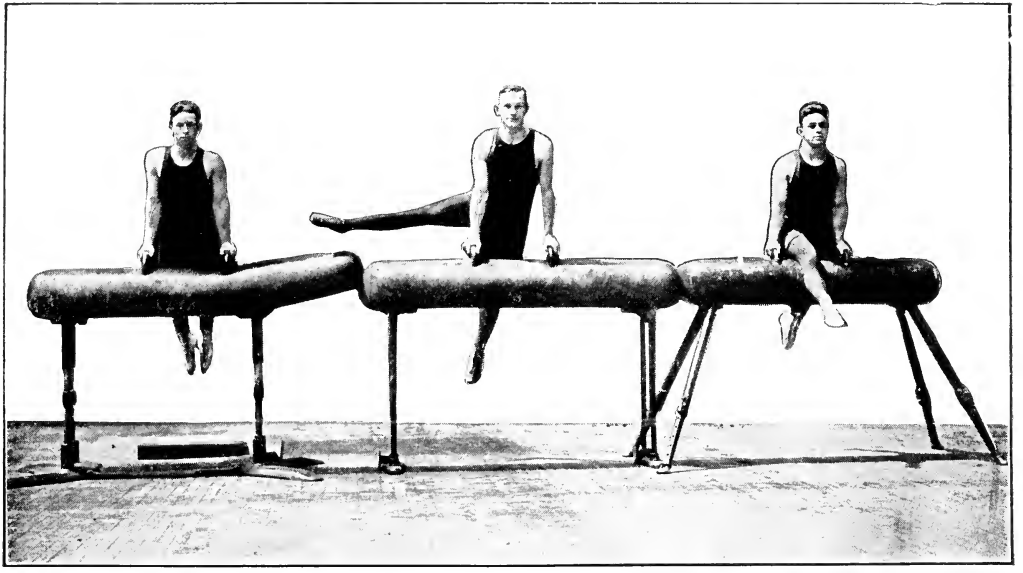
FIGURE 2.

Front, Double Feint Right.

From Position 1, front rest, perform a double feint to the right (Position 2), and return to front rest as in Position 3.

A feint is a movement similar to the half circle. The leg is circled about the arm of the same side, but, instead of passing under the hand, is immediately returned to its starting position. It is used as a preliminary to other movements and the leg is swung as nearly as possible in the lateral plane.

A feint can be performed from a front (Figure 2, Position 1) or back rest (Figure 10, Position 1), right or left with one or both legs.



Position 1. Position 2. Position 3.

FIGURE 3.

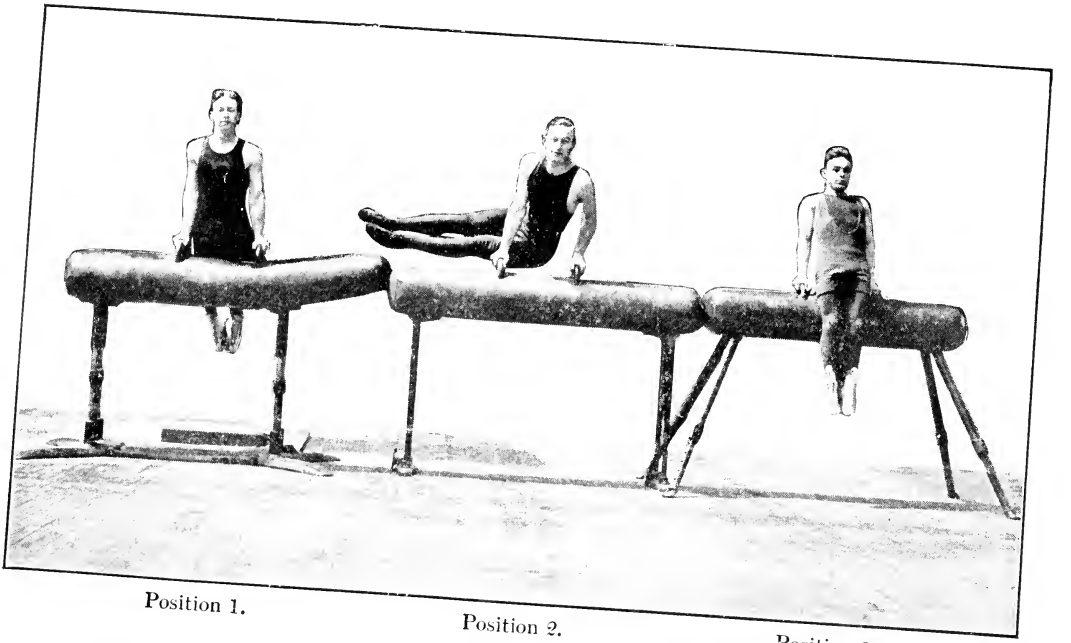
FIGURE 3.

Circles.

R. ½ *Left.*—From front rest (Position 1) perform a ½ circle to the left with right leg, by abducting right leg as in Position 2; release grasp of right hand and pass leg under hand to Position 3.

Left ½ circle right is the same exercise performed with left leg.

The above are not performed in competition, as they are too simple, but one should practice at these in order to work up to the more difficult ones.



Position 1. Position 2. Position 3.

FIGURE 4.

FIGURE 4.

Circles.

Double ½ Left.—From front rest (Position 1) perform a double ½ left circle by raising both legs as in Position 2; release grasp of right hand momentarily, pass legs over pommel to back rest (Position 3).

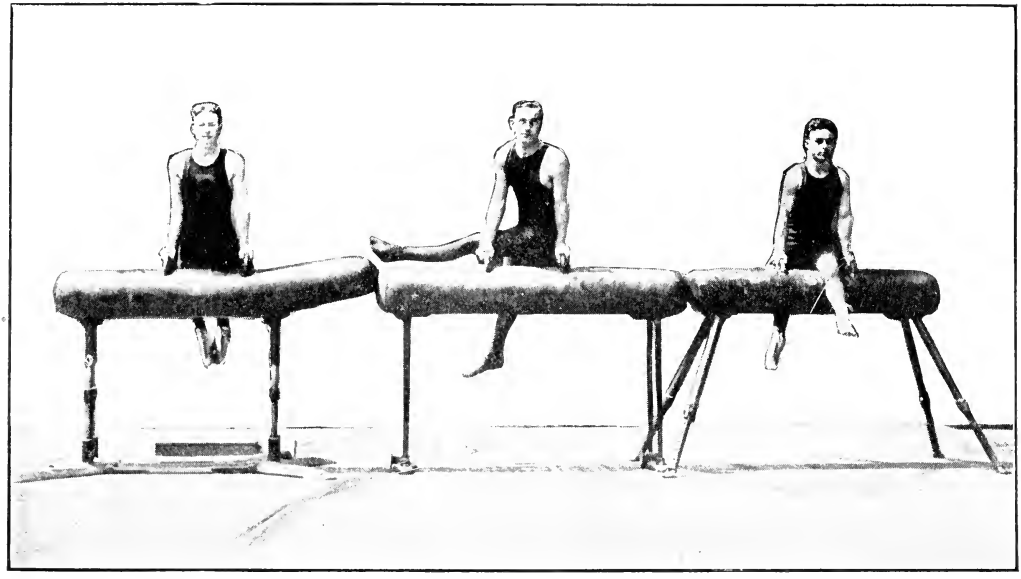
Double ½ right circle is performed on the opposite side of the horse.

From the back rest (see Position 3):

Double ½ right; both legs ½ circle backward beneath right hand (Position 2) to front rest.

Double ½ left; both legs ½ circle backward beneath left hand to front rest.

Combinations.—Double ½ left, double ½ right; double ½ right, double ½ left; double ½ right, double ½ right; double ½ left, double ½ left.



Position 1. Position 2. Position 3.

FIGURE 5.

FIGURE 5.

L. ½ Left.

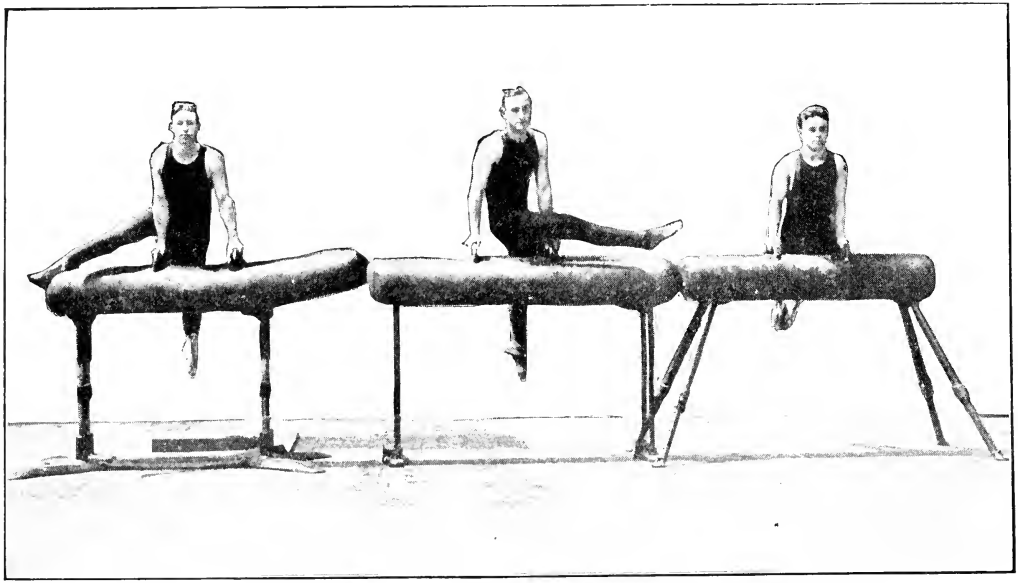
From front rest (Position 1) perform a ½ left circle by raising left leg as in Position 2; release grasp of right pommel, pass leg underneath hand to Position 3.

Right ½ right is performed as above, with the right leg in opposite direction.

Most exercises upon the horse call for a fine sense of balance. One must be able to shift the weight of the body from one hand to the other easily and in good form. The chest should be held high, chin in toward the chest, legs straight and toes pointed.

The abbreviations for circles in this book will be as follows:

The capital R. is right leg; L., left leg; right or left written out is the direction; double R. or L. is a circle with both legs right or left.



Position 1. Position 2. Position 3.

FIGURE 6.

FIGURE 6.

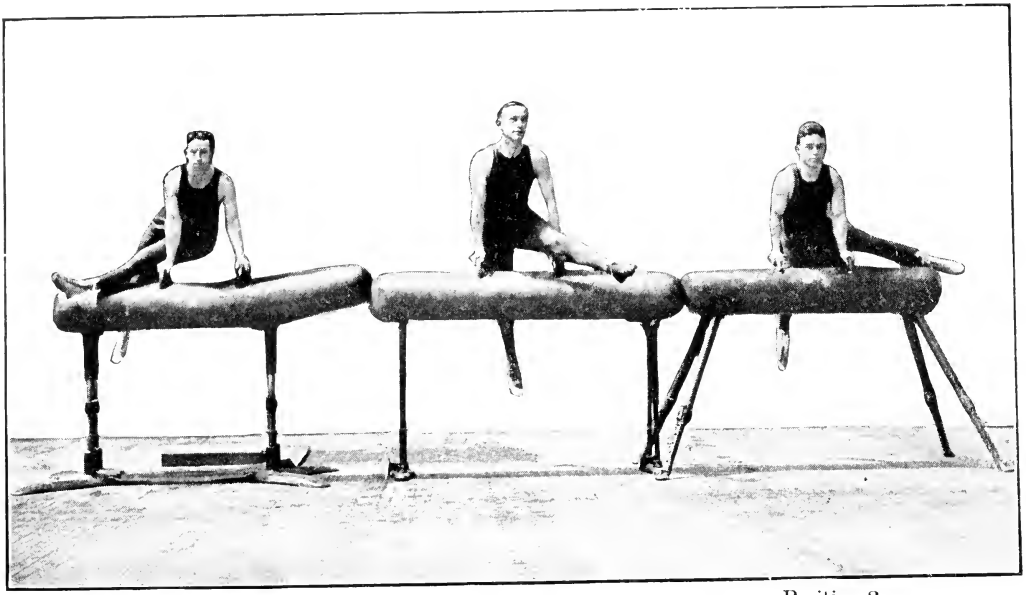
Circles.

R. Left.—A R. left circle is a complete circle with the right leg to the left.

From front rest (Figure 6, Position 1), abduct right leg as in Position 1; release grasp of right hand; shift weight to left hand; pass leg beneath right hand and regrasp; continue circle of leg as in Position 2; release grasp of left hand; shift weight to right hand; continue circle of leg beneath left hand to Position 3.

A L. right circle is performed as explained above, with left leg circling to the right.

Perform a R. left then a L. right.



Position 1. Position 2. Position 3.

FIGURE 7.

FIGURE 7.

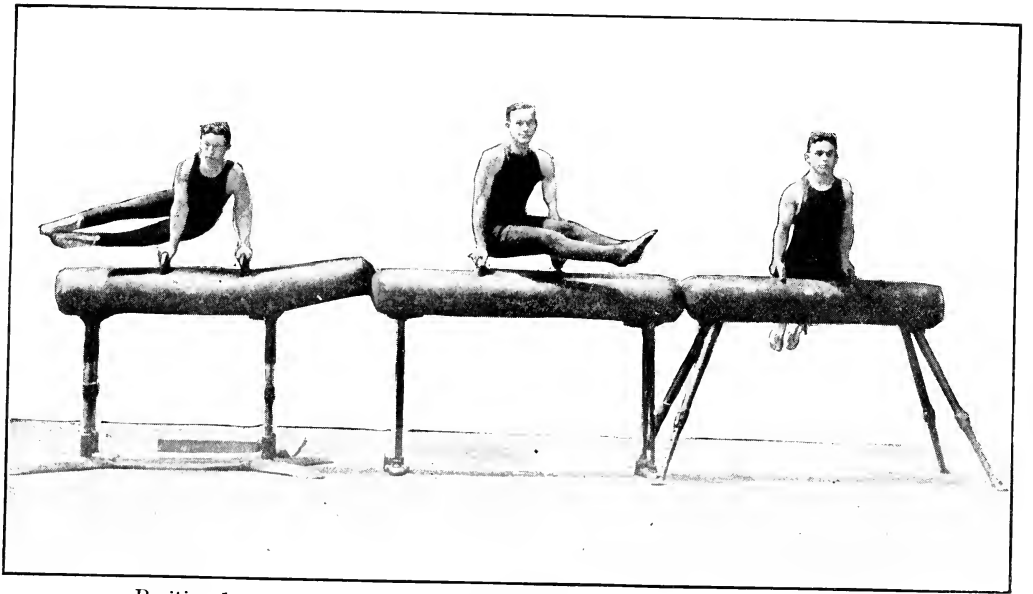
Circles.

L. Left.—A L. left is a full circle with left leg to left.

From front rest (Figure 5, Position 1), raise left leg as in Position 1; pass right hand circling to left as in Position 2; pass left hand as in Position 3; returning left leg to the starting position.

A R. right leg circle is performed as described above, with the right leg making a complete circle to the right.

Combine Figures 6 and 7: R. left. L. right; L. left, R right.



Position 1. Position 2. Position 3.

FIGURE 8.

FIGURE 8.

Circles.

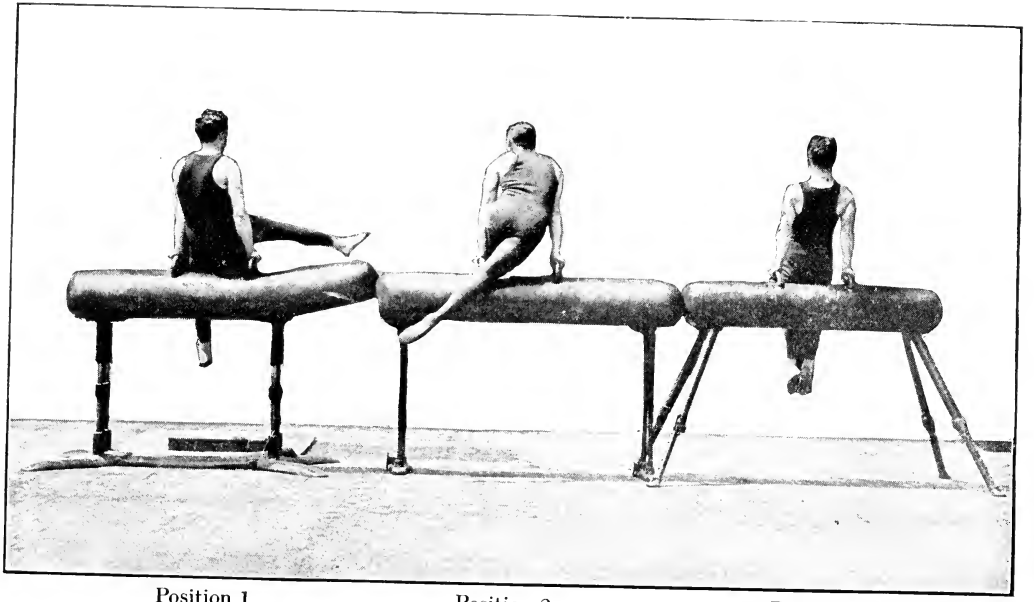
Double L.—A double left is a circle of both legs to the left.

From front rest begin circle to left as in Position 1; release grasp of right hand, continue circle as in Position 2; release grasp of left hand till legs pass left pommel, and finish at starting point (Position 3).

A double R. is a full circle of both legs to the right. A continuous double R. or double L. is a number of circles performed in the direction indicated without a pause at the starting position.

Practice four or five double R. or double L. in succession. When one can master this exercise he need fear no circles on the horse.

Combinations.—Figures 6, 7 and 8.



Position 1. Position 2. Position 3.

FIGURE 9.

FIGURE 9.

Circles.

Back Rest; R. Right.—A R. right from back rest is a full circle to the right with the right leg.

From a back rest (Position 3), abduct right thigh as in Position 1; release grasp of right hand, circle leg under left hand, and finish as in Position 3.

The circles described under Figures 6, 7 and 8 can be performed in the back rest position.

R. left—A full circle to the left with right leg.

L. right—A full circle to the right with left leg.

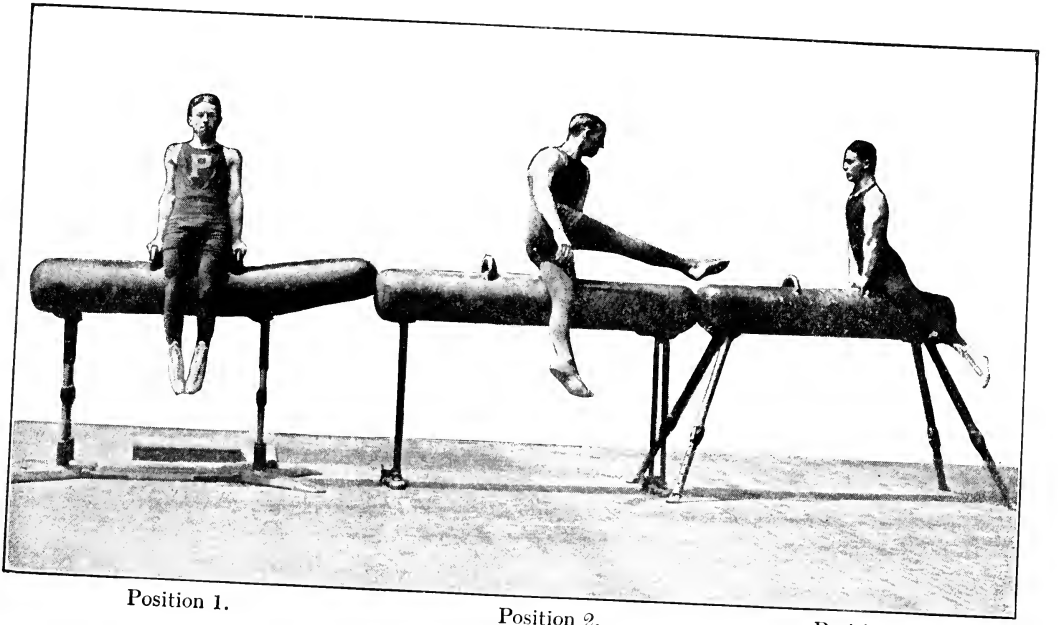
L. left—A full circle to the left with left leg (opposite of Figure 9).

R. right—A full circle to the right with right leg.

Double R.—A full circle to the right with both legs.

Double L.—A full circle to the left with both legs.

In performing a R. left or a L. right, swing both legs to right or left till they meet and begin the circle (on the L. right bring both legs as in Position 1); in fact, this shifting of weight is necessary for smooth, rhythmic work.



Position 1. Position 2. Position 3.

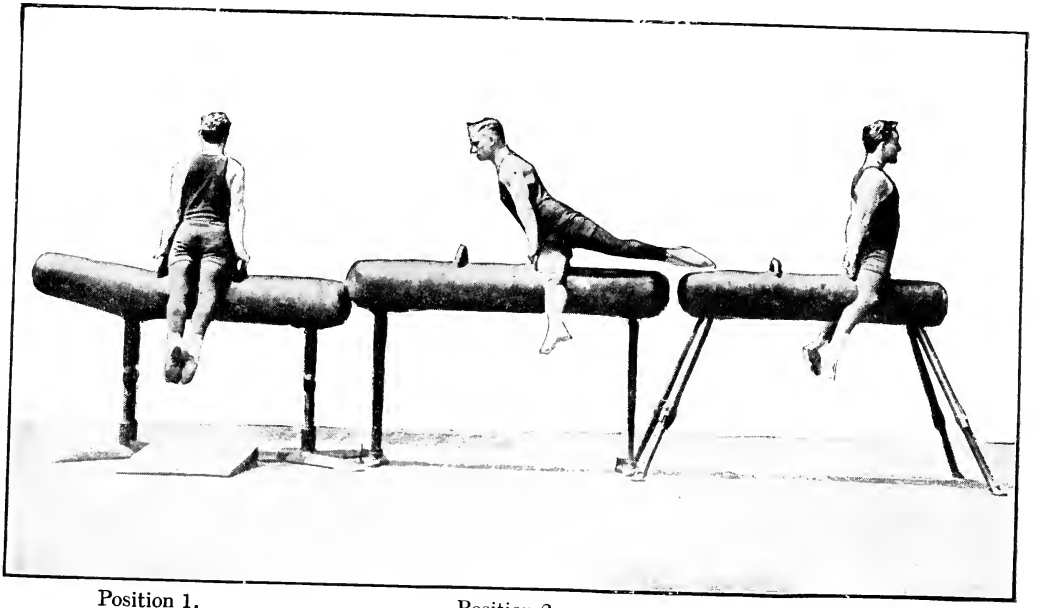
FIGURE 10.

FIGURE 10.

Front Half Screw Circle.

A screw circle is a leg circle from a front or back rest, or from any of the riding seats, coming to either a riding position or immediately dismounting, accompanied by a quarter, half, three-quarter or full turn of the body. During these circles the performer travels from one part to or over another part of the horse.

From a back rest (Position 1), perform a half front screw circle (Position 2) to a cross riding seat (Position 3). (For side riding seat see Position 3, Figure 6.)



Position 1. Position 2. Position 3.

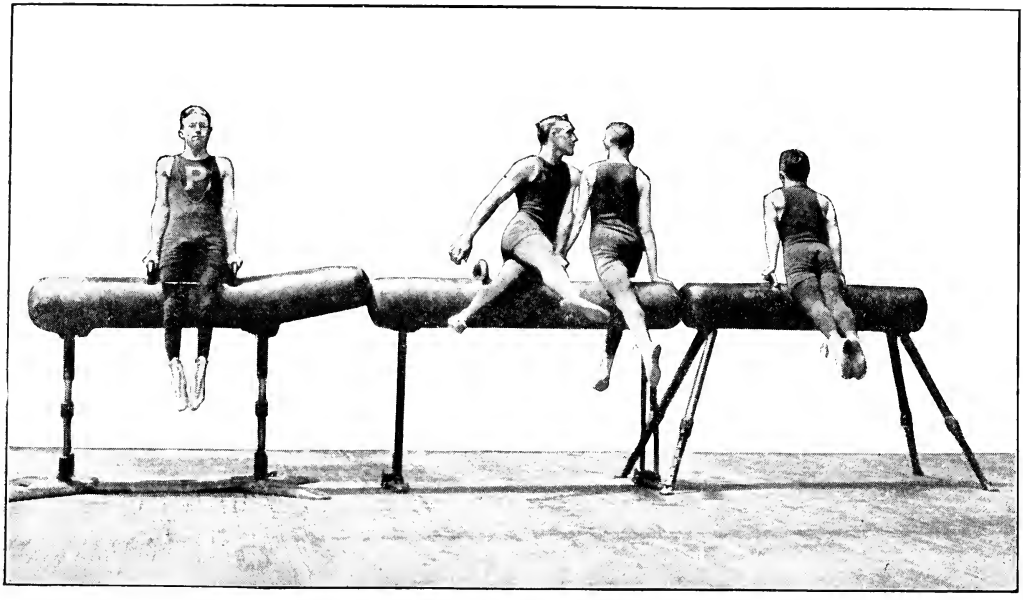
FIGURE 11.

FIGURE 11.

Back Half Screw Circle.

From a front rest (Position 1), perform a half front screw circle (Position 2) to a cross riding seat (Position 3).

These exercises are merely suggestions, and the performer can work up his combinations (which are innumerable) from these circles, scissors and vaults.



Position 1. Position 2. Position 3. Position 4.

FIGURE 12.

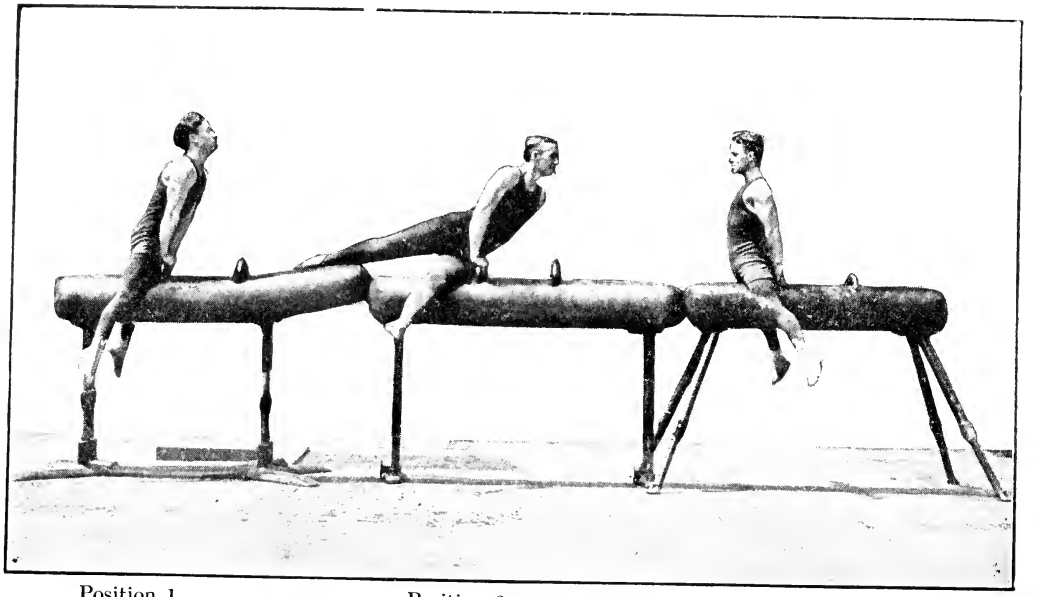
FIGURE 12.

Front Full Screw Circle.

From back rest (Position 1), begin a full screw circle by releasing grasp of right hand; rest weight on left thigh (Position 2) against saddle, turn body and circle right leg as in Position 3; continue circle to the left with right leg without a pause to Position 4. The person in Position 4 should be grasping the right pommel in left hand, and the right hand should be on the right end of the horse.

The full screw mount can be performed backward from a front rest. Both front and back are done to either right or left.

Begin an exercise with a feint, followed by a screw circle, and combine Figures 6 to 9, ending with a triple vault.



Position 1. Position 2. Position 3.

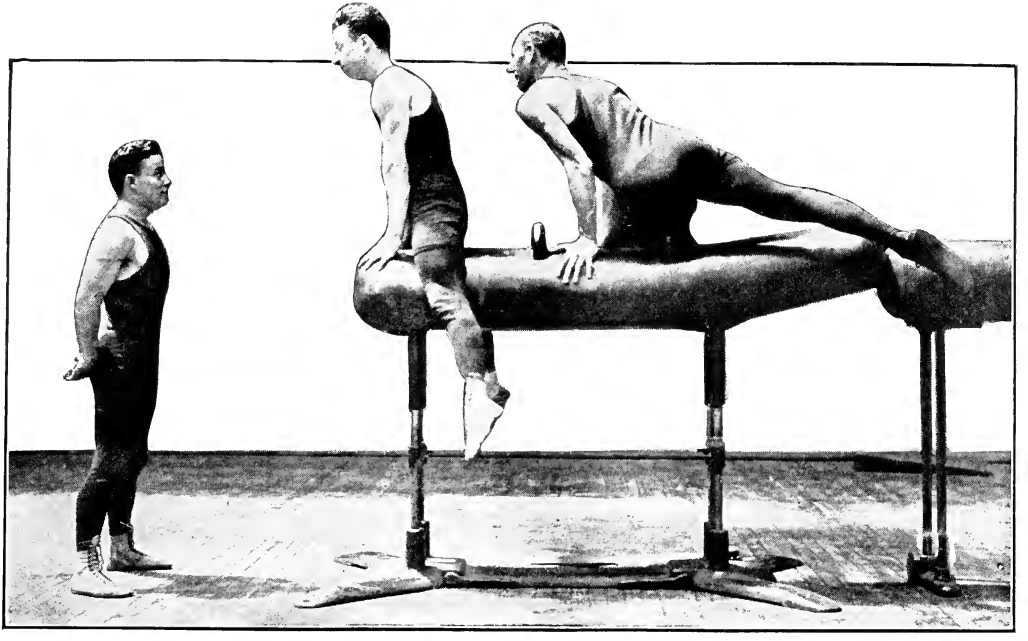
FIGURE 13.

FIGURE 13.

Scissors.

From a cross riding seat (Position 1), front scissors by a simultaneous abduction of both thighs past the median line of the body (Position 2), accompanied by a half turn of the body, finishing in a cross riding seat (Position 3). The man in Position 2 should be higher in the air.

Back Scissors.—From cross riding seat (Position 3) swing, keeping legs abducted, and finish as in Position 1.



Position 3. Position 1. Position 2.

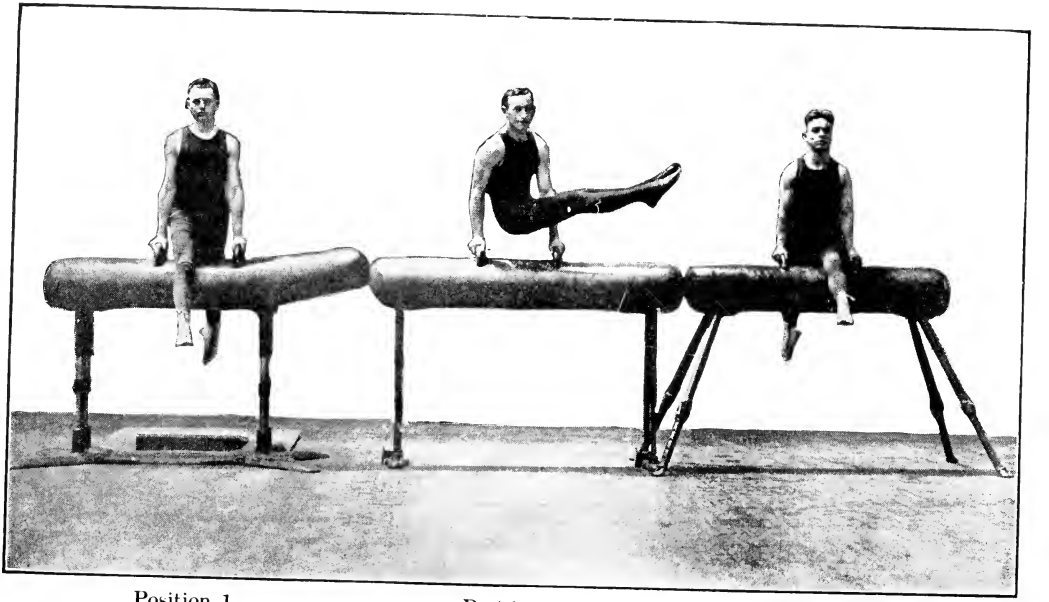
FIGURE 14.

FIGURE 14.

Scissors Dismount.

From a cross riding seat (Position 1), a back scissors dismount is accomplished by swinging legs and turning body as in Position 2, landing on the floor as in Position 3. The same can be performed with turns between Position 2 and Position 3.

The front scissors dismount is performed by a cross riding seat facing in (Figure 13, Position 1), and scissors off to mat, facing the opposite of Position 3 in Figure 14. The legs of Position 2 should be higher in the air.



Position 1. Position 2. Position 3.

FIGURE 15.

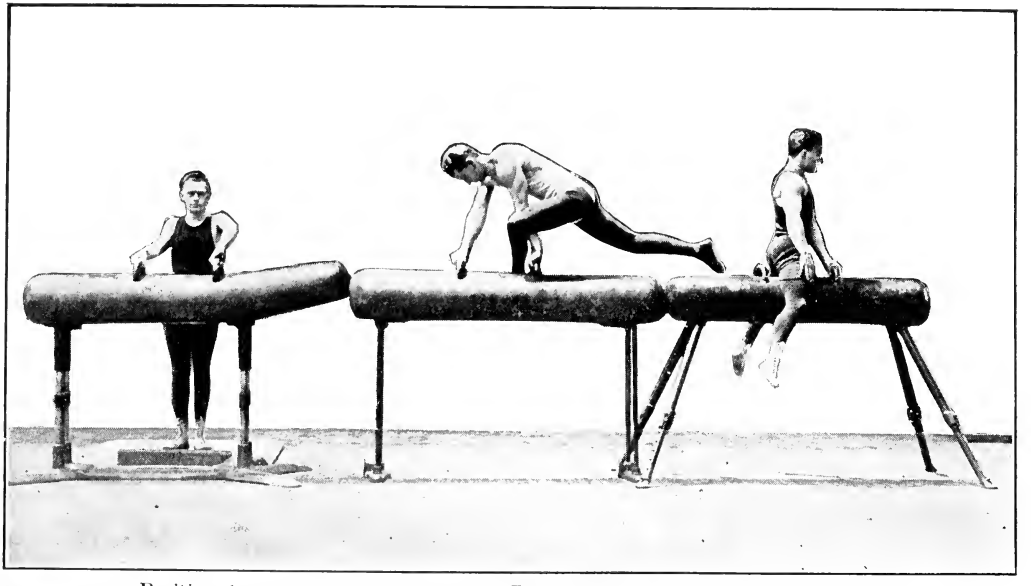
FIGURE 15.

Scissors Without Turn of Body.

From the side riding seat, or rest (Position 1), swing as in Position 2; release grasp of left hand and change position of legs by crossing them simultaneously. In the starting position the right leg is on the far side of the horse, and after the change (Position 3), the left is on the far side. To perform the scissors on the right, swing from Position 3 to the right; change position of legs, coming to Position 1 again.

Make the scissors continuous, first to the left, then to the right. This can be used in many combinations.

***Rest** Astride the Right or Left Arm.*—The rest astride the right or left arm, legs further front than in figure (Position 2), can be used in a number of combinations and is an excellent movement to practice.



Position 1. Position 2. Position 3.

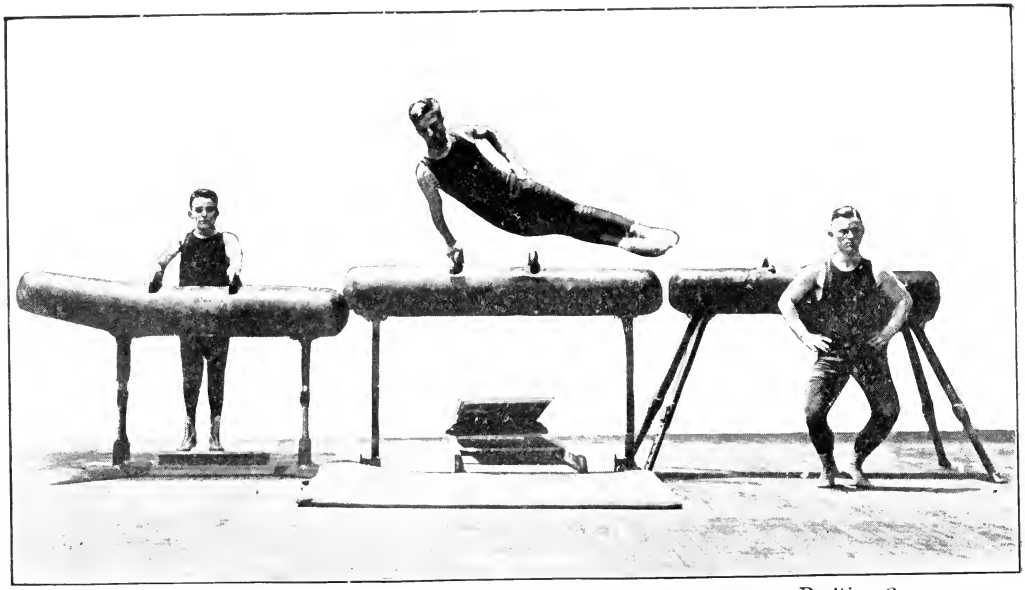
FIGURE 16.

FIGURE 16.

The Needle.

From a stand with reversed grasp of left hand, needle mount left by flexing left thigh and leg; passing it forward over the croup around the left arm and over the saddle, swinging the right leg at the same time over the neck to the far side (Position 2), and finish by alighting in a riding seat in saddle (Position 3).

This may be performed on the other side. It is used in starting combinations.



Position 1. Position 2. Position 3.

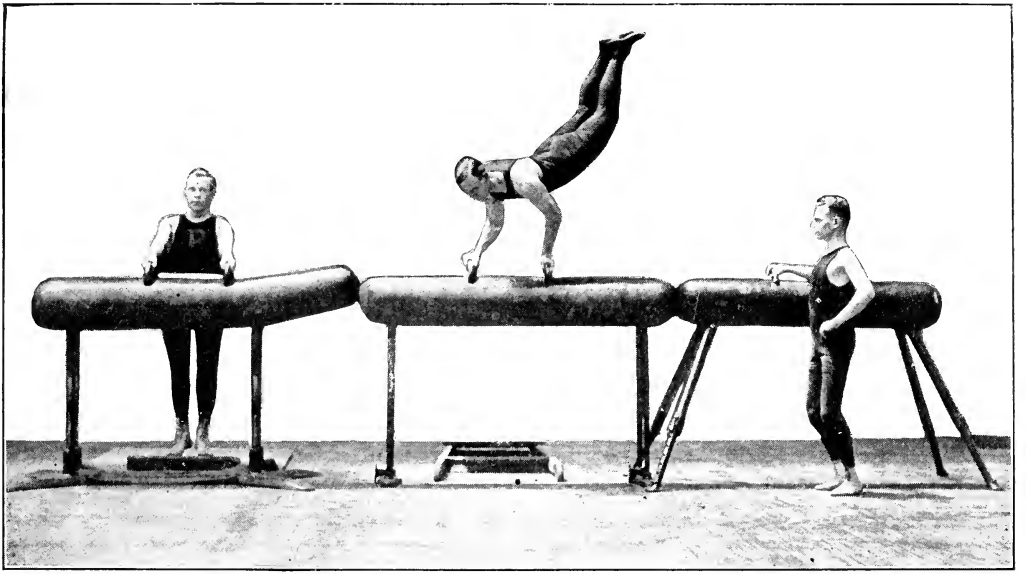
FIGURE 17.

FIGURE 17.

Flank Vault.

From Position 1 flank vault as in Position 2, alighting as in Position 3.

In a flank vault the body is raised sideways to a horizontal position, the side of the body being toward the horse when passing over it. Position 2 is a low flank vault to the left. The flank front and rear vaults, though simple, are necessary here in order to show the various ways of dismounting in combination work. A high flank vault, where the body is on a horizontal, is very pretty and exercise requires much practice to master.



Position 1. Position 2. Position 3.

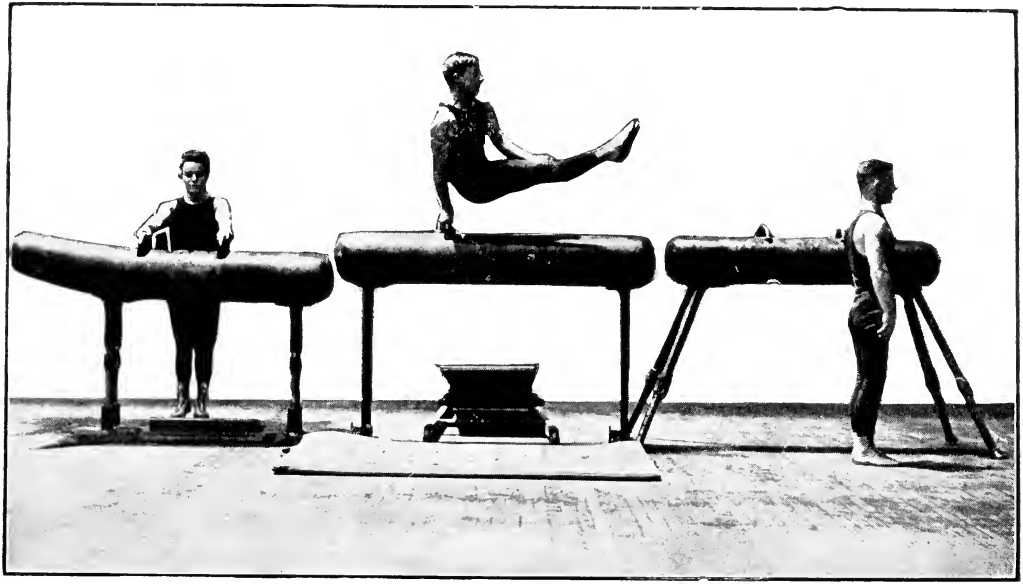
FIGURE 18.

FIGURE 18.

Front Vault.

Perform a front vault left by starting from a stand (Position 1), and as the body is raised sideways make a quarter turn toward the horse in the rise, the front of the body being toward the horse while passing over it (Position 2), and alighting as in Position 3. The left hand is about to be released in Position 2. The same may be done at right side of horse.

The beginner will experience no confusion concerning vaults if he remembers that in the flank it is the side; front, the front; and rear, the back part of the body that is toward the horse while passing over it.



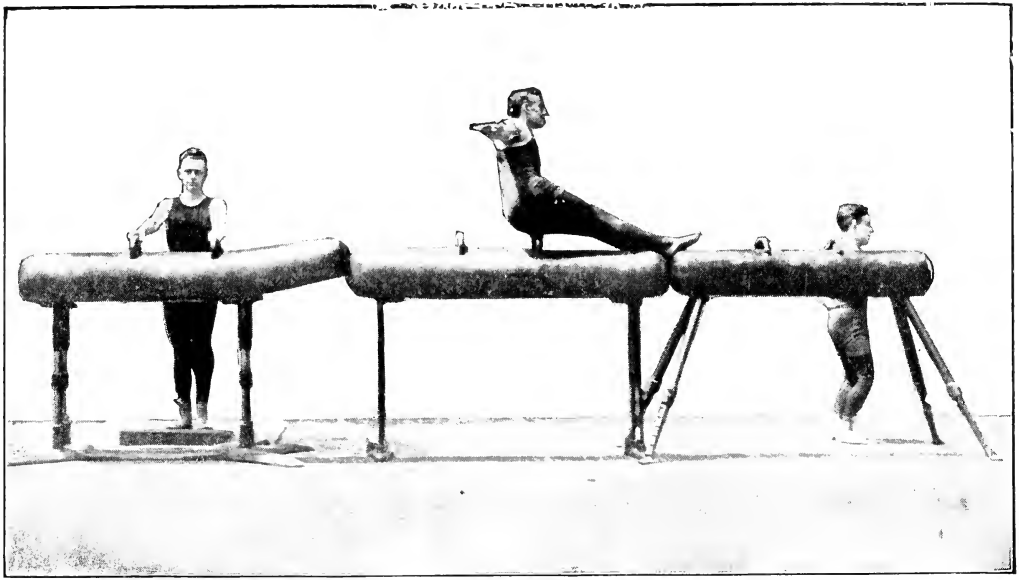
Position 1. Position 2. Position 3.

FIGURE 19.

FIGURE 19.

Rear Vault.

Commence a single rear vault left from stand (Position 1), and as body is raised sideways make a quarter turn left away from the horse, the thighs being half flexed at the same time, the back of the thighs being toward the horse while passing over it (Position 2), dismount as in Position 3. The same may be performed to the right.



Position 1. Position 2. Position 3.

FIGURE 20.

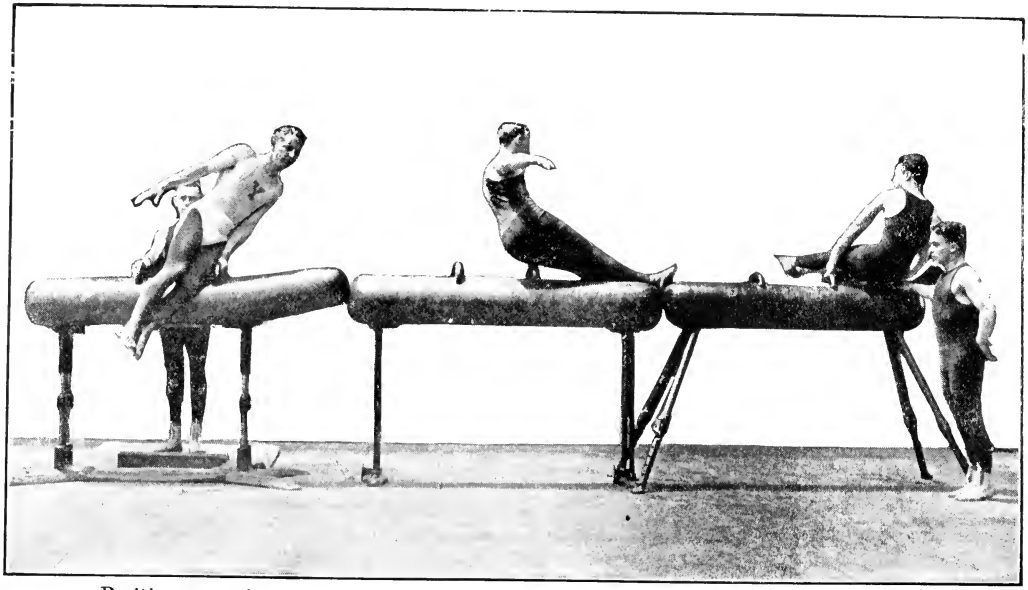
FIGURE 20.

Double Rear Vault.

From stand (Position 1) double rear vault left by swinging around croup to Position 2, Figure 21, and continue to Position 2, Figure 20; alight as in Position 3. The same can be performed to the right.

A double rear vault may be executed twice over one part of the horse or once each over two parts before dismounting.

The legs in Position 2 should be higher.



Positions 1 and 2. Position 3. Positions 4 and 5.

FIGURE 21.

FIGURE 21.

Triple Rear Vault.

A triple vault is executed three times over one or more parts before dismounting.

From Position 1 vault around croup to Position 2, still turning to the left; go to Position 3, then Position 4, dismounting as in Position 5. The legs of Positions 2, 3 and 4 should be higher.

In the (so-called) quadruple rear vault one extra turn of the body is made, alighting on other side of horse facing in the opposite direction of Position 5, Figure 21.

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EXERCISES ON THE FLYING RINGS

BY

WILLIAM J. CROMIE

INSTRUCTOR IN GYMNASTICS

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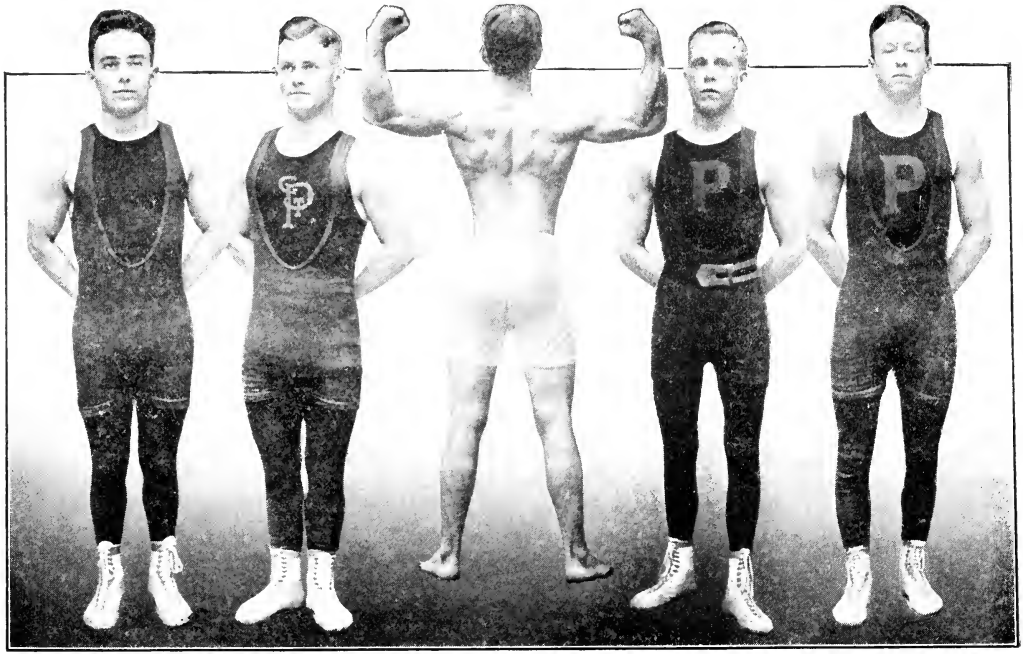


MILLER ERB ELIASON, COACH BRINTON HEAP

FOREWORD.

THE rings are an excellent mode of development, especially for the upper part of the body. In fact, work upon the rings (to the exclusion of other pieces of apparatus) tends to develop the muscles of arms, back and chest abnormally. To counteract this tendency, one should work upon the parallels and horse, and practice ground tumbling. Typical ring exercises develop such physical qualities as strength, equilibrium and grace, but call for little or no agility, and, for this reason, ground tumbling should be given a prominent part in one's gymnastic regimen.

The writer would rather see a gymnast upon the horizontal, parallels, horse, trapeze or rings, of mediocre ability with a symmetrical physical development than a marvelous "stunt" performer on any or all of these pieces who is all chest and shoulders. If work upon the heavy apparatus produces deformity of the upper part of the body, and fails to develop the lower part, then either the gymnast has been improperly trained or the apparatus is at fault. To prove that gymnasts may secure a symmetrical development with proper coaching the writer desires to direct attention to the poses on opposite page, showing illustrations of the coach and members of the University of Pennsylvania gymnastic team.

The writer desires to thank the members of the gymnastic team of the University of Pennsylvania who posed for the illustrations in connection with the rings, and Haeseler, photographer, who took the photographs.

WILLIAM J. CROMIE.

Position 1. Position 2.

FIGURE 1.

FIGURE 1.

Ordinary hang on rings, "false grip" (Figure 3, Position 1); keep rings close to body, pull up as in Figure 1, Position 1. It is at this point where a good, strong pull is needed. Lean forward with head and shoulders, turn rings outward, give a sharp pull, then begin to push till Position 2 is reached. In getting a false grip, place the hands on the rings so that the weight of the body will fall upon the little fingers. (See Figure 3, Position 1).

This is one of the first exercises that one should be able to do with ease in order to practice advanced work upon the rings.

Position 1. Position 2.

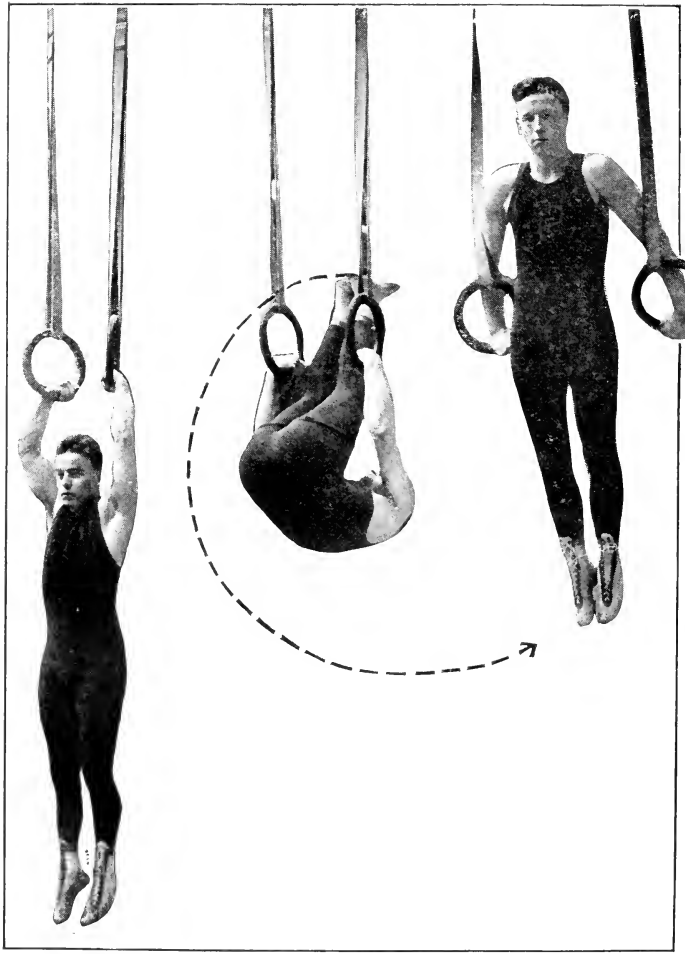
FIGURE 2.

FIGURE 2.

From Position 1 pull up and roll forward as in Position 2. A number of these in succession look well, especially if done easily and in good form.

This exercise can also be done while swinging.

In all ring exercises, keep the chest well thrown out, legs straight, together, and toes pointed.



Position 1. Position 2. Position 3.

FIGURE 3.

FIGURE 3.

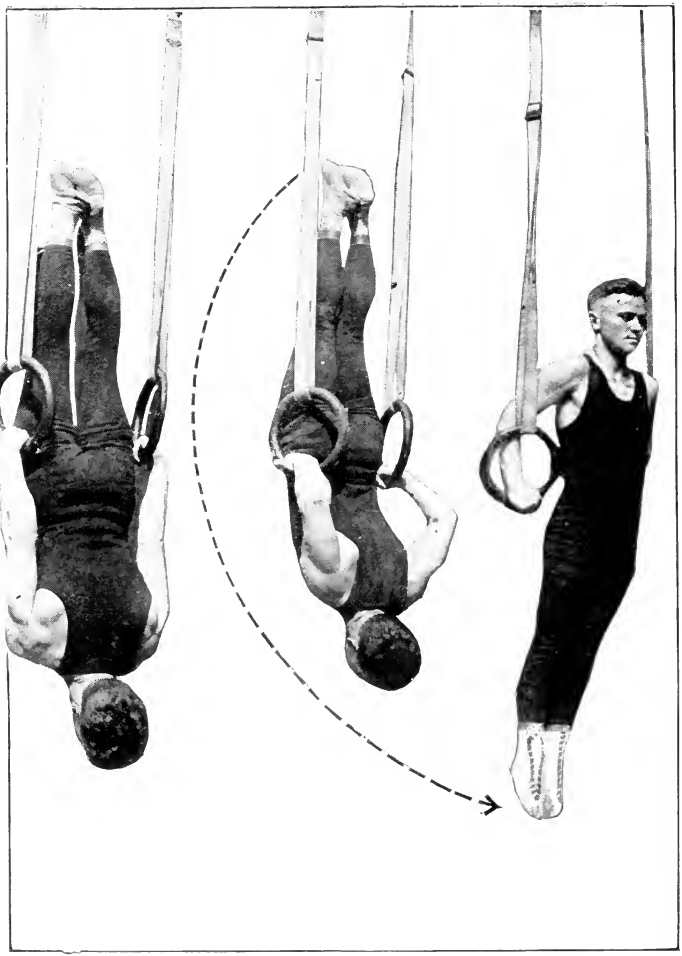
Upstart.

From Position 1 turn body over as in Position 2, throw chest out sharply, pull with hands, snap legs downward, and upstart to Position 3 (false grip).

From Position 1 swing forward and, at end of front swing (Figure 2, Position 1), upstart.

Uprise.

From Position 1 swing and, at end of back swing, without bending as in Position 2, uprise or "pull in" to Position 3. The arms should be kept straight in this exercise.



Position 1. Position 2. Position 3.

FIGURE 4.

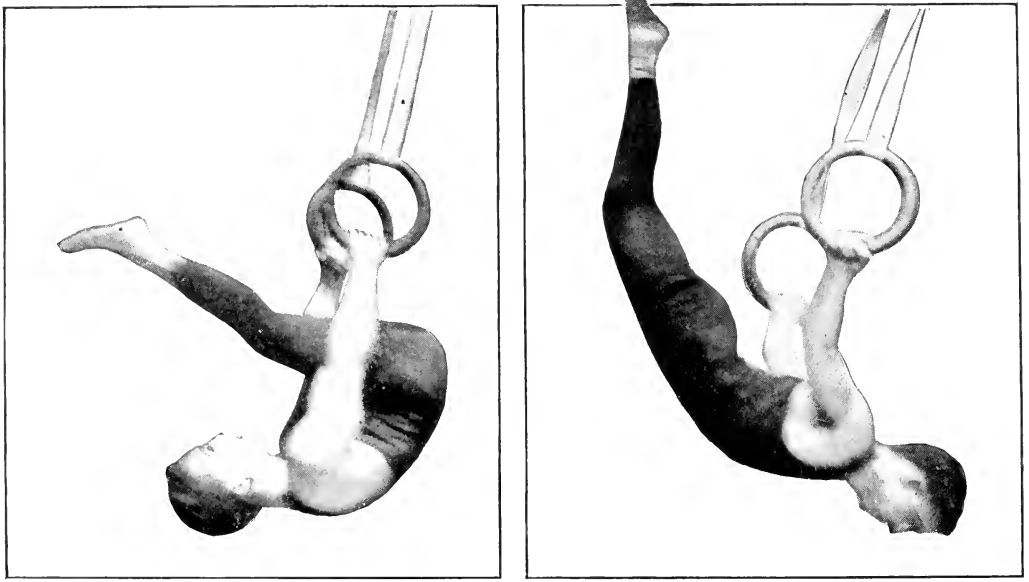
FIGURE 4.

Circle into Rest.

From Position 1, Figure 2, turn over to an inverted hang (Position 1, Figure 4), pull up as in Position 2, keeping rings close to body, false grip; turn rings outward and circle to Position 3.

This can also be performed while swinging.

From Position 2 one can get the "planche above rings," or lever above rings, by circling slowly; lean forward with the head and shoulders, stiffen legs in the rear, keep hands at hips (Figure 11), and the feat is accomplished.



Position 1. Position 2.

FIGURE 5.

FIGURE 5.

The Dislocation.

The backward dislocation is somewhat similar to circling over, performed quickly and without releasing grasp of hands. It should be practised first without a swing. Some really think the shoulders are being dislocated, but this is because the arms are not bent. In the swing, turn the body over between the hands, keep legs stiff until nearly at end of back swing (Position 1); now shoot the legs over the head, reversing the position of the body (Position 2); turn rings outward and spread arms.

This backward dislocation can be performed at end of forward and backward swings. The triple dislocation is performed consecutively, one at the front, center and back of swing. This requires good judgment going through the ropes at the proper time.

The forward dislocation (see Figure 2) consists in going through the ropes head first, instead of feet passing over head with arms bent. These movements can be alternated.

FIGURE 6.

FIGURE 6.

Backward Cut Off.

The backward cut off, or straddle, should be practised standing before attempting it on the swing. In circling backwards keep head back, which will bring one upon the feet. Practice going through the motion without releasing hands, bringing the thighs down against the forearms sharply.

Take one or two steps and, at the end of front swing, turn backward, straddling hands as in figure. Release grasp, throw head backward and dismount.

The backward cut off can be performed at end of backward swing, but is more difficult than at end of front swing.

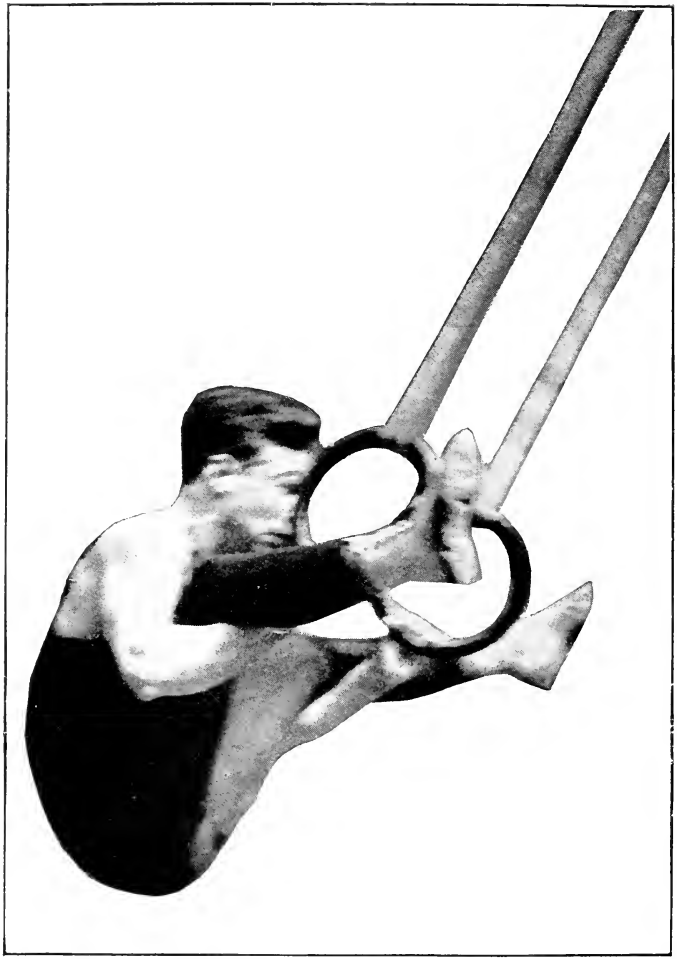


FIGURE 7.

FIGURE 7.

Forward Cut Off and Catch.

Take a short swing, turn over backward as in Figure 5, Position 1. At end of backward swing bring legs quickly down upon the wrists (see Figure 7); cut off and regrasp rings. The legs should be brought down with sufficient force to bring the head between the rings. At this point the cut off is made. This movement can also be performed at the end of the forward swing (see Figure 8), also at the forward and backward ends in a swing (Figures 7 and 8).

Practice this exercise while standing before attempting it swinging. One may not be able to regrasp again while stationary but will get the idea of the cut.

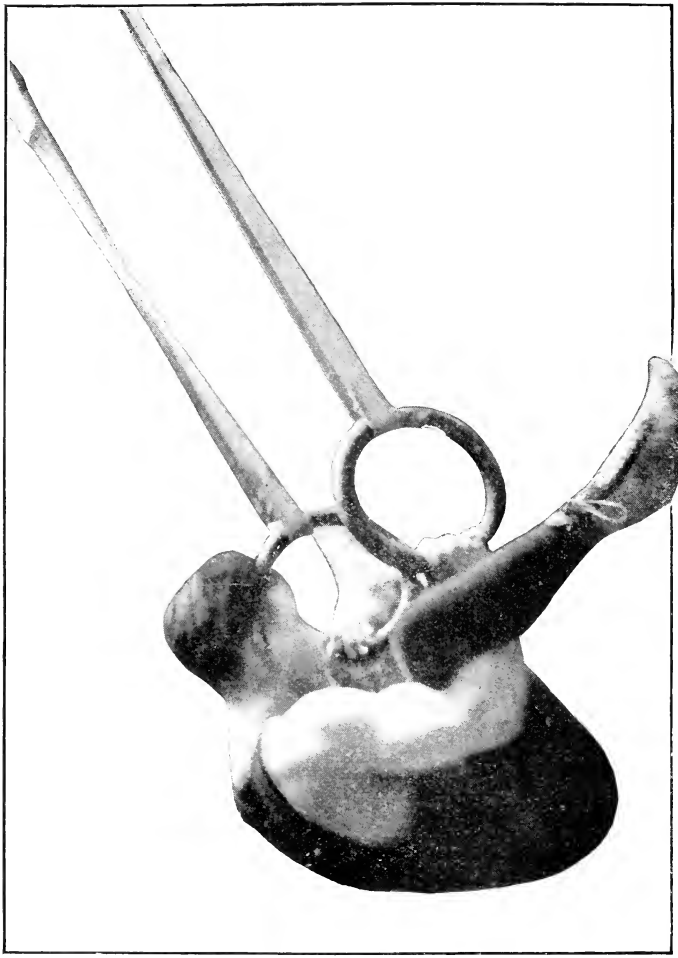


FIGURE 8.

FIGURE 8.

Forward Cut and Catch.

End of Forward Swing.

This is the same as the preceding exercise, excepting that it is done at the end of the forward swing. A very pretty combination is an uprise at the end of a back swing (see under Figure 3), suddenly go through the ropes head first with bent arms, simultaneously open legs and perform the cut and catch.

From a swinging rest, this movement can also be performed at the end of front swing, but is very difficult.

From the hang, grasp rings, jump to Position 2, Figure 2, open legs and front cut off. This is excellent practice for the swinging movement described above.

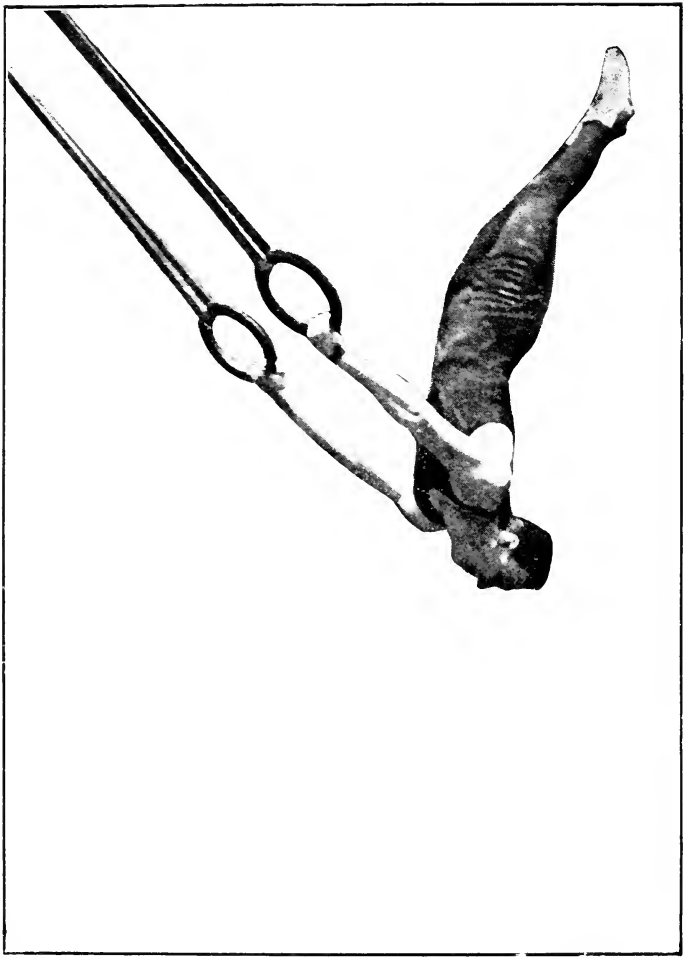


FIGURE 9.

FIGURE 9.

Back Flyaway.

At End of Front Swing.

The backaway, or back flyaway, is dangerous unless assistance is secured. One may practice this without lungers if he turns over as in figure and then releases his grasp. He is then almost over, and in succeeding trials he can turn over each time nearer the horizontal position till he gets the flyaway. The position of the body, when properly performed and when the grasp is released at the end of the front swing, should be as in Figure 13.

The back flyaway makes a very pretty dismount if done in the hollow back position (Figure 13).

At End of Back Swing.

Take a swing about ten feet in height and, when at the front, hold the legs forward, keeping them stiff from the waist. When returning from the front swing, bring the legs backwards, bending from the waist only; the return swing of the body will put one in the correct position for the back somersault or flyaway.

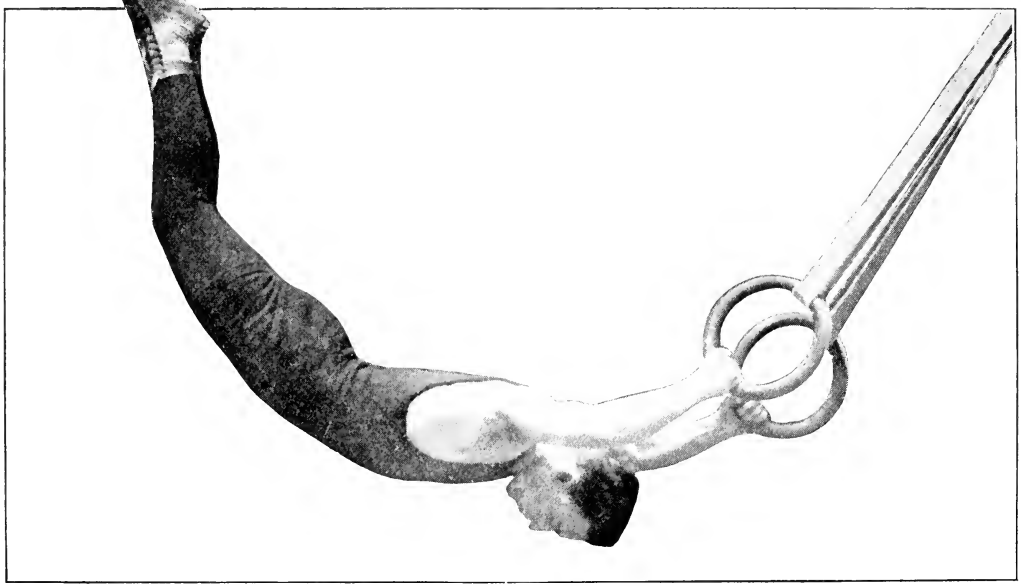


FIGURE 10.

FIGURE 10.

Front Flyaway.

At End of Back Swing.

In attempting the front flyaway one should wear the lungers, with an assistant holding the end of each rope to prevent accident. When in the position of Figure 10, release the grasp, double up the body, and endeavor to catch the ankles. This gives the requisite turn to the body, making a forward somersault in the air and bringing one on his feet. If the ropes holding the rings are of sufficient length, one can eventually work up to the hollow back style of performing the front flyaway.

At End of Front Swing.

The front flyaway can also be performed at the end of the front swing, but requires a great deal of caution while learning it. In all the somersaults in the air, have plenty of mats and assistance while learning to turn.

FIGURE 11.

FIGURE 11.

Lever above Rings.

The lever above rings, which is sometimes called the "planche above rings," is a development of the circle into rest (Figure 4). To hold the lever easily, the rings should be parallel with the body.

From the position of Figure 11, push up to a shoulder balance or hand balance, or lower body to Figure 12.

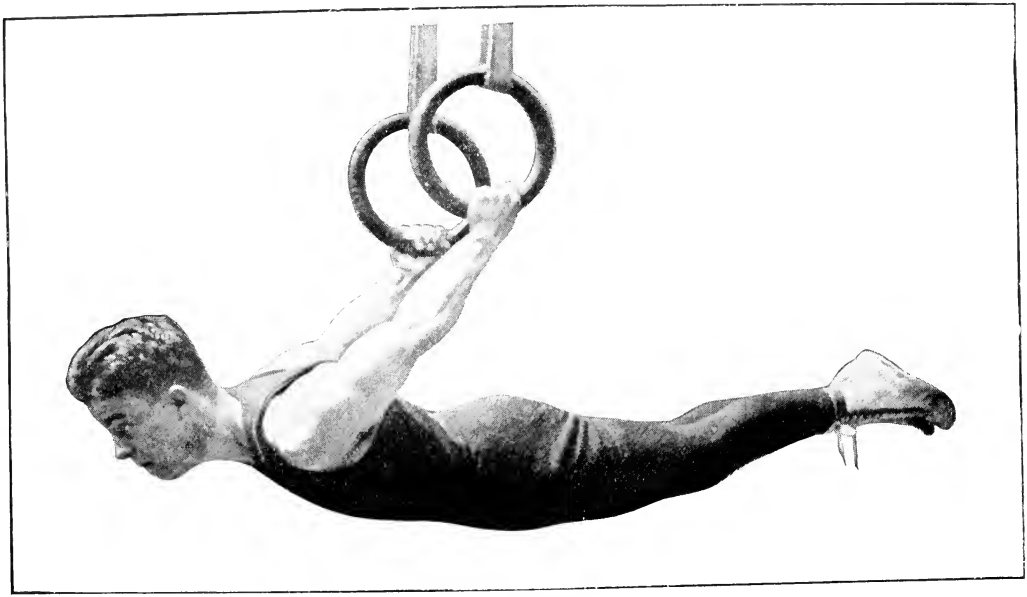


FIGURE 12.

FIGURE 12.

Back Lever.

From an ordinary hang, turn over backwards, extend legs and straighten body as in figure. The closer the rings, the easier it is to hold this lever. The hands being held close together, assist the arms in getting a good hold upon the shoulder blades.

Combinations.—Figure 1 to Figure 17, push up to Figure 19, lower to Figure 18, then Figure 11 to Figure 12, then finish with Figure 16.

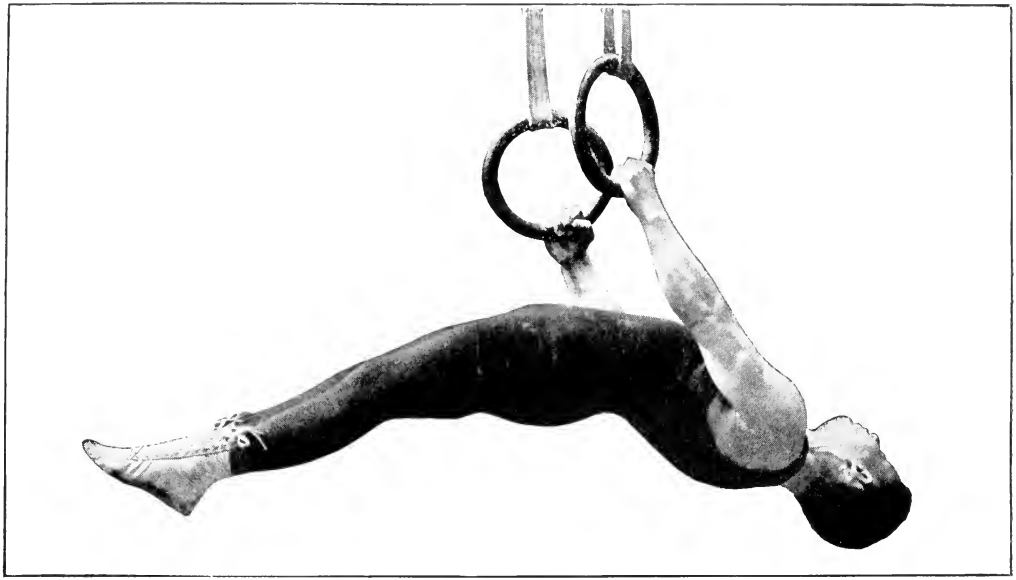


FIGURE 13.

FIGURE 13.

Front Lever.

The front lever, or planche, is the most difficult of any, on account of the position in relation to the muscles that must hold the weight of the body.

From the ordinary hang (Figure 3, Position 1) turn over backward to mat, keeping the back arched as in Figure 13. This is excellent practice.

When practising the front lever, bend the arms at first in order to prevent fatigue and swinging. The hands should be over center of gravity of the body. The illustration shows the way most gymnasts perform the feat. The back is arched too much and the head and feet are not quite in a straight line.

From an inverted hang (Figure 4, Position 1), slowly lower body to front lever.

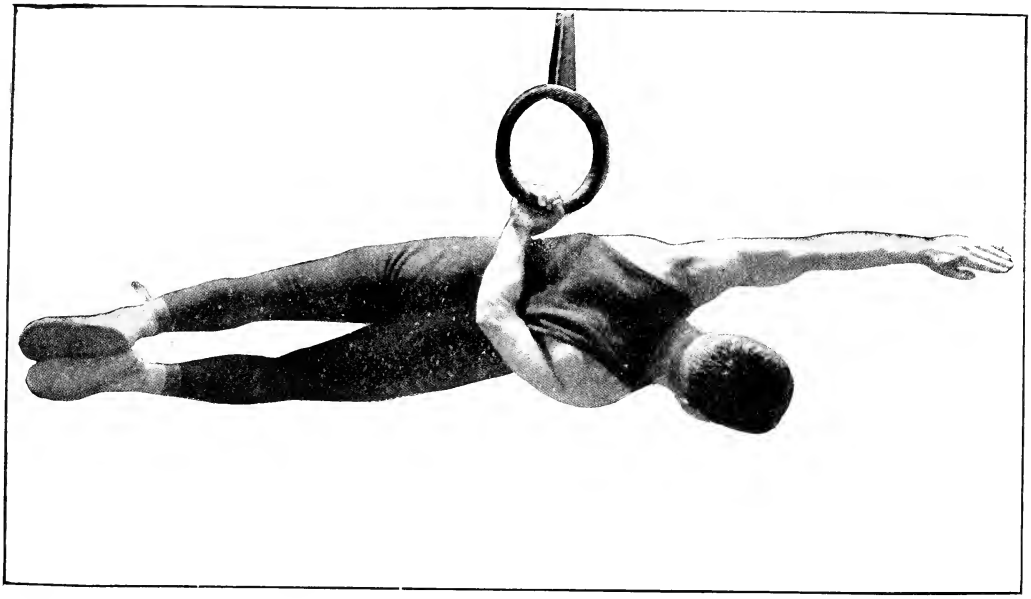


FIGURE 14.

FIGURE 14.

Side Lever. Arm Rear.

From an ordinary hang turn over to an inverted hang (Figure 4, Position 1). Bend the right arm, and bring body in hollow back style across the forearm, resting the waist against the wrist. Keep the arms bent, or the weight of the body falling on the shoulders will cause pain. When the body is in a horizontal position, release the grasp of the left hand and extend the arm as in figure.

The gymnast who posed for Figure 15 did so for the first time, and consequently did not do justice to the exercise. The body in figure should be horizontal, the left arm and leg in a horizontal line.

FIGURE 15.

FIGURE 15.

Side Lever. Arm Front.

In Figure 15 the body should not be bent at the waist, and the right arm should be bent as in Figure 14.

The side lever, arm front, is performed by grasping the rope of the right hand ring with the left hand. Bring the upper part of the body over and past the right hand till the waist is opposite the forearm, lean the weight of the body upon it and extend the left arm as in figure. The inclination is to double up, as in figure, but it must be resisted. A little bend can be used to advantage, but too much spoils the look of the exercise.

In both Figures 14 and 15 bend the elbow and extend forearm across back or abdomen and see that the hand is at the center of gravity.

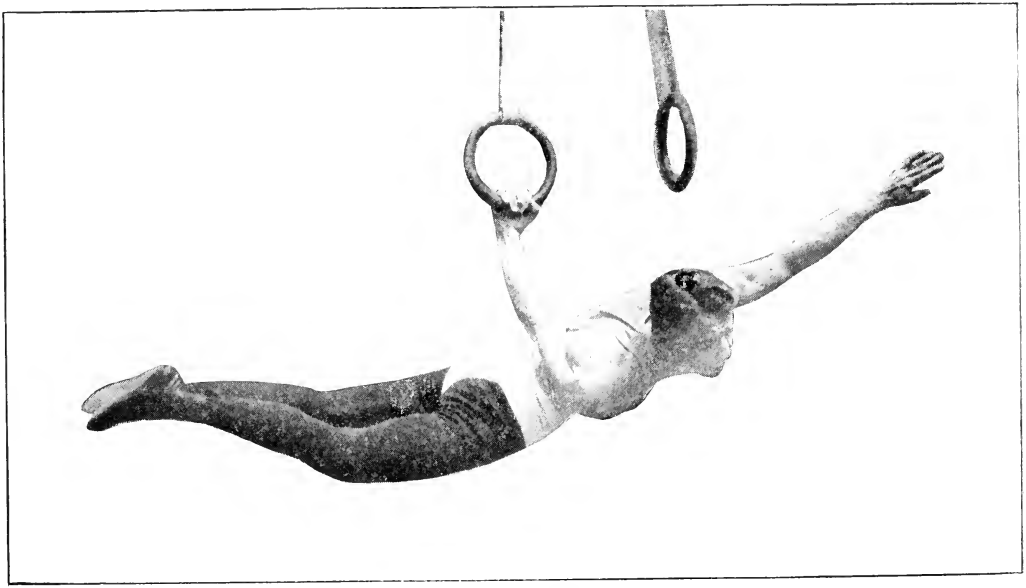


FIGURE 16.

FIGURE 16.

One Arm Back Lever.

The roll into the one arm back lever is a feat that requires strength and perseverance. Commence by pulling up the body by one arm to a bent arm rest position (see Figure 2, Position 1), and with a sudden movement bring the right shoulder forward, at the same time stiffening out the body horizontally (see Figure 16) and extend the left arm.

Another way is to turn over backward, holding with the right hand only, as in Figure 3, Position 2. When the legs are past the right hand, keep waist close to the hand and shoot the legs out suddenly as in Figure 16.

The easiest way to get the exercise is to perform Figure 12, then Figure 14, and then Figure 16. Bring the arm well under the shoulder-blades as in Figure 16.

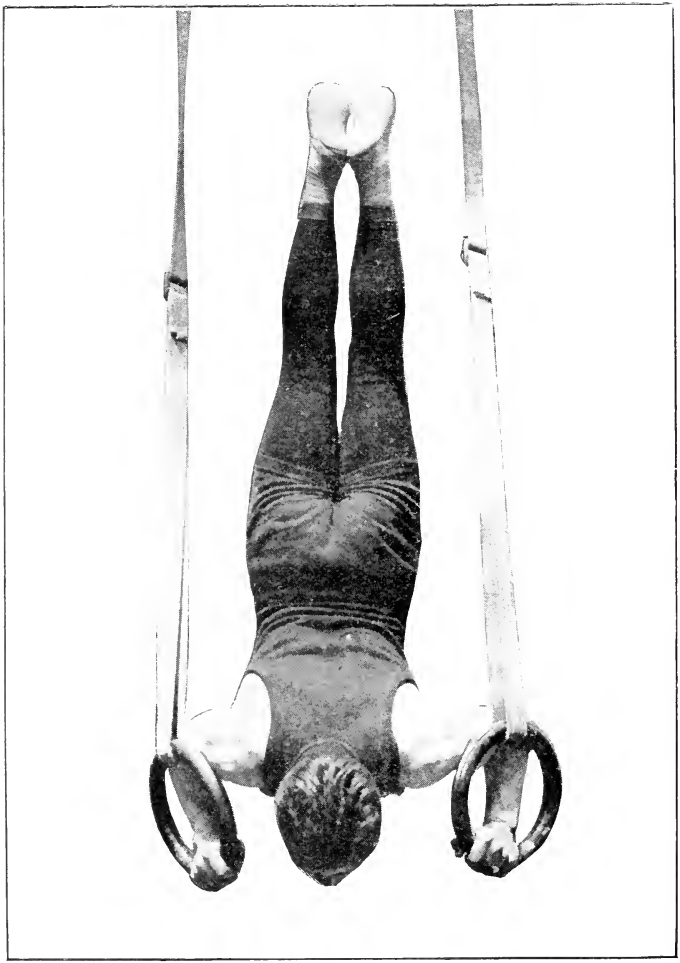


FIGURE 17.

FIGURE 17.

Shoulder Balance.

From a hang, pull up to a front rest and shoulder balance. One should practice upon the floor or lower parallels in order to master this movement before attempting it on the rings. In learning it, place the feet against the ropes till accustomed to the inverted position.

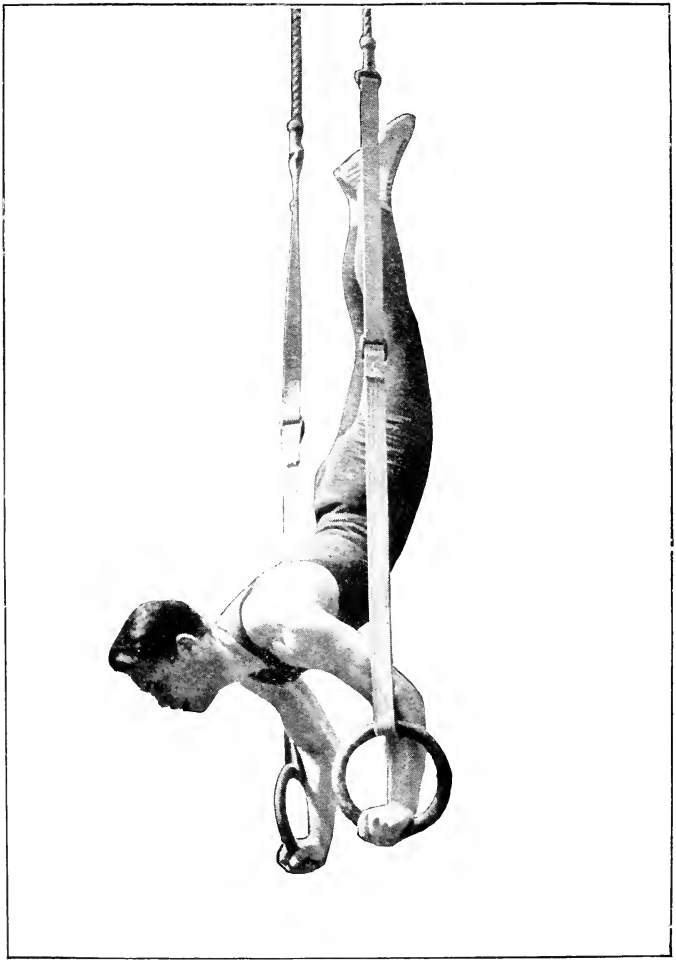


FIGURE 18.

FIGURE 18.

Hand Balance.

From the shoulder stand (Figure 17) push up as in figure. The hard part of the push is in leaving the shoulder balance, and requires well-developed triceps. From Figure 18 to Figure 19, the proper way the hand balance should be performed, is comparatively easy.

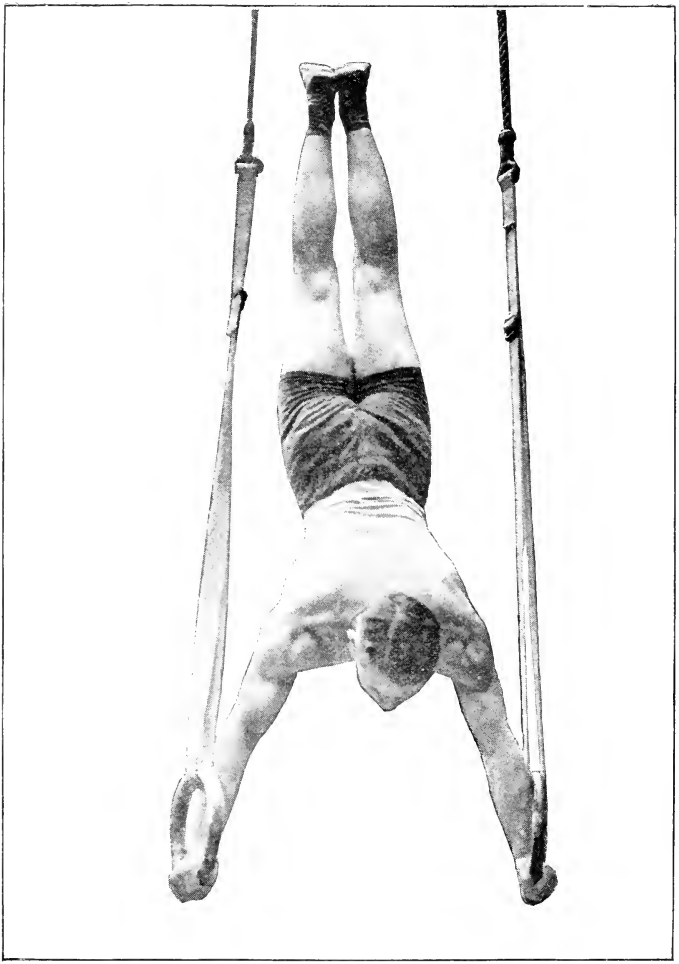


FIGURE 19.

FIGURE 19.

Hand Balance.

The best way to get a hand balance is by repeated trials of pushing up (Figures 17 to 18, then 19), either from the shoulder balance or by circling into rest and pushing up (Figure 4). The hand balance upon the rings is the most difficult of any gymnastic piece of apparatus except the trapeze, and should therefore be the ambition of every advanced gymnast to attain.

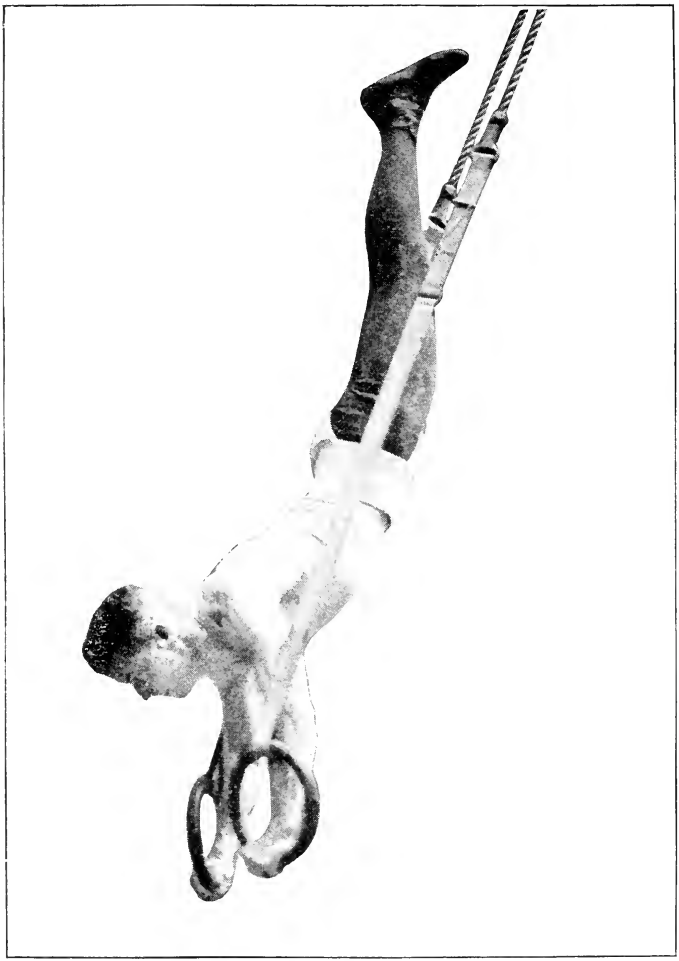


FIGURE 20.

FIGURE 20.

Swinging Hand Balance.

The swinging hand balance is a feat of the first water, especially if one circles into the balance at the end of the back swing. If one is well up in Figures 17 and 19, he can then swing in the hang, circle into rest (Figure 4). Do not allow the legs to come down, but by a quick movement of the legs shoot further upwards, high up between the ropes. This, assisted by a good pull with the arms, will bring one into Position 17, and another push to Figure 20. This must be done rapidly and before the end of each swing.

FIGURE 21.

FIGURE 21.

The Cross.

"The Cross," sometimes called the "iron arm," is very difficult and requires considerable practice. It takes a great deal of strength and plenty of skill to perform it properly. Bring the arms slightly to the front, putting the weight upon the biceps, or front, rather than the triceps, or back muscles of the upper arm.

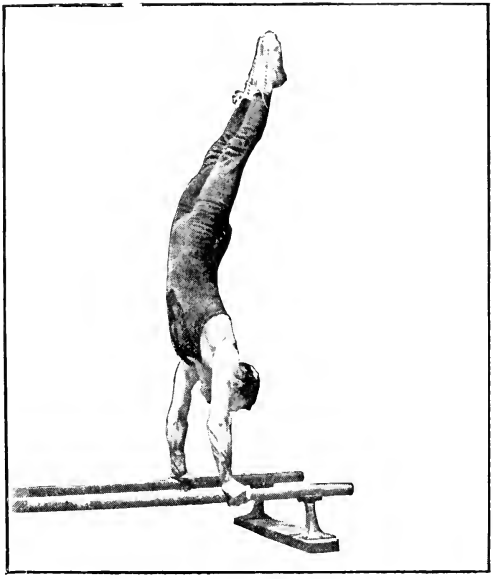
FIGURE 22.

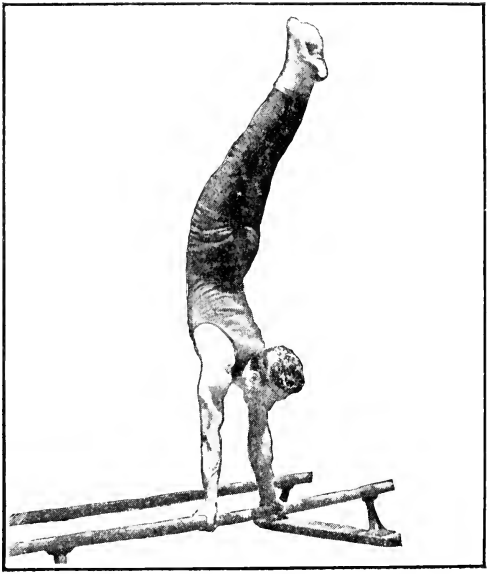
FIGURE 22.

Inverted Cross.

A good exercise to close this article on the rings is the inverted cross. It is more difficult than the preceding exercise. From Figure 19 sink slowly to the inverted cross (see Figure 22).

From Figure 22 return to Figure 19. If one descends much below that in Figure 22 he will be unable to return to Figure 19.





In every gymnasium wherein advanced work is done upon the horizontal, high parallels, rings and trapeze, a pair of low parallel bars should be accessible, in order that the aspiring gymnast may practice the hand balance, changing from one grasp to another, and the pirouette. There is no danger from falling at this height and it also accustoms one to the inverted position of the body.

Caution.—In all exercises involving risk, seek assistance.

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Why is it that a demand created ten years back grows greater in proportion with each new year's need?

Why is it that the Spalding reputation for Quality retains its position of eminence—unapproached?

Satisfaction begets confidence—confidence begets business. Quantity production lowers manufacturing costs, and the finest plant of its kind in the world reduces Spalding manufacture to a science.

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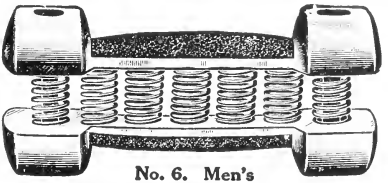
Manufactured by A. G. Spalding & Bros.

These dumb bells are made in two halves connected by steel springs—as specified in the Sandow patent, which expired August 8, 1916—the effort necessary in gripping, making it necessary to continually devote the whole mind to each movement. This concentration of will power on each muscle involved is what is responsible for the great results obtained through properly exercising with them.

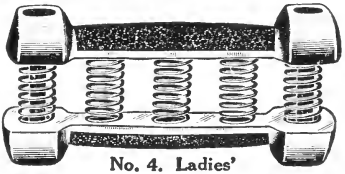
Black Enameled Bells, Springs Nickel-plated and Polished

No. **6.**	Men's.	Seven steel springs. . Pair,	**$3.00**
No. **4.**	Ladies'.	Five steel springs. . "	**2.50**
No. **2.**	Boys'.	Four steel springs. . "	**2.00**

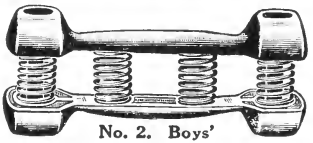
Spalding Patent Spring Grip Dumb Bells are used by all the greatest athletes in their training.



No. 6. Men's



No. 4. Ladies'



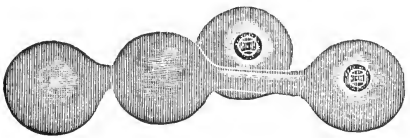
No. 2. Boys'

Spalding Trade-Mark Wood Dumb Bells

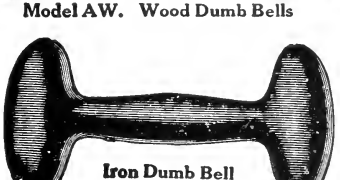
Model AW. Stained Finish

Good material and superior in shape and finish to best wood dumb bells of other makes. Each pair wrapped in paper bag. Weights specified are for each bell.

½ lb. . .	Pair, **$ .85**	1½ lb. .	Pair, **$1.30**
¾ lb. . .	" **1.05**	2 lb. . . .	" **1.45**
1 lb. . .	" **1.15**		



Model AW. Wood Dumb Bells



Iron Dumb Bell

Spalding Iron Dumb Bells

Made on approved models, nicely balanced and finished in black enamel.

Sizes, 1 to 25 lbs. . . . . **13c.** lb.

50 lbs. . . . . **13c.** lb.

Weights between 50 and 100 lbs. Each, **17c.** lb.

Bar Bells, weight 25 lbs. or more for complete Bar Bell, supplied regularly with steel handles, length 3 feet between bells. . . . **17c.** lb.

Bar Bells, weight 25 lbs. or more for complete Bar Bell with steel handles, either shorter or longer than regular length as noted above, **25c.** lb.

Prices for Bar Bells, weighing other than above, quoted on application

Spalding Trade-Mark Indian Clubs

STAINED FINISH

No. A

No. AA

Good material, and far superior in shape and finish to the best clubs of other makes. Each pair wrapped in paper bag.

Model BS—Weights specified are for each club.

½ lb. . .	Pair, $ .85		1½ lb. .	Pair,	$1.30
¾ lb. . .	" 1.05		2 lb. .	"	1.45
1 lb. . .	" 1.15		3 lb. .	"	2.00

Model BS

Spalding Exhibition Clubs

Handsomely finished in ebonite; for exhibition and stage purposes. Clubs are hollow, with large body, and although extremely light, represent a club weighing three pounds or more.

No. A. Ebonite finish. . . . . Pair, **$5.00**

No. AA. With silvered bands. . . . . " **7.00**

Indian Club and Dumb Bell Hangers

No. 1. Made of iron and nicely japanned. . . Pair, **25c.**

Spalding Ash Bar Bells

No. 2. Selected material, highly polished, 5 feet long. . . . . Each, **$1.00**

Calisthenic Wand

No. 4. 4½ feet long, 1 inch diameter. Black finish . . . . . Each, **25c.**

School Wand

No. 3. 3½ feet long. Straight grained maple, black finish. . . . . Each, **20c.**

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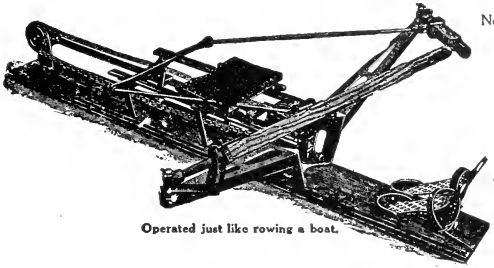
SPALDING CHAIN BELT ROWING MACHINE No. 600

Suitable Alike for the Athlete or the Ordinary Man or Woman

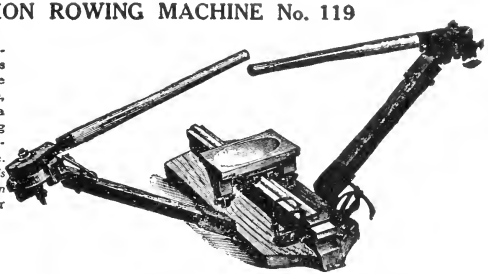


Operated just like rowing a boat.

No. 600. The ideal boat for home use and training purposes. Brings the exercise usually obtained on river or lake into the home or bedroom. Fitted with roller seat and adjustable shoes to fit either a tall or a short person. Thumb-nut arrangement controlling belt allows more or less friction to be thrown into the running parts, imitating the resistance which exists when forcing a row boat through the water. The resistance may be reduced for the weaker sex or increased to suit the strongest athlete. Oars are pivoted in such a way that operator can handle and turn them same as he would during the return and feathering motion with a boat oar. Floor space required, 6x5 feet.

SPALDING FRICTION ROWING MACHINE No. 119

No. 119. The means used to produce the resistance is a simple friction clutch, which takes instant hold at the commencement of the stroke and retains the pressure till its completion, when it instantly releases it, precisely as in a boat. Quickly taken apart without loosening any bolts or screws. Each machine is adjustable to any amount of friction or resistance. *Do not use oil on friction cylinder. If its action is not perfectly smooth a little clear soap rubbed on its surface will properly correct its action.* Floor space required, 4½ feet by 4½ feet.

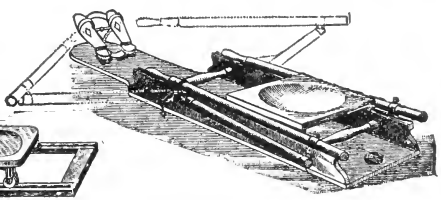


SPALDING ROWING ATTACHMENTS

For use with No. 5 Chest Weight Machines

Particularly suitable for home use. Can be detached from the weight machine quickly and put away in a very small space until the next opportunity for use presents itself. To be used in connection only with chest weights, like Spalding No. 5 (see opposite page) which have center arm adjustment, or with handles arranged so that they can be pulled from a bracket close to the floor.

No. R



No. 1

No. R. Designed to fill the demand for a low priced article of this kind, built along substantial lines. Gives entire satisfaction. Floor space required, 4½ feet by 12 inches.

No. 1. This attachment, as will be noted, has out-riggers and arms similar to the rowing machine, and offers a great variety of work when used in connection with chest weight. Floor space required, 4½ feet by 4½ feet.

NOTE—These Rowing Attachments, Nos. 1 and R, can be used only in connection with the No. 5 Type of Chest Weight Machine.

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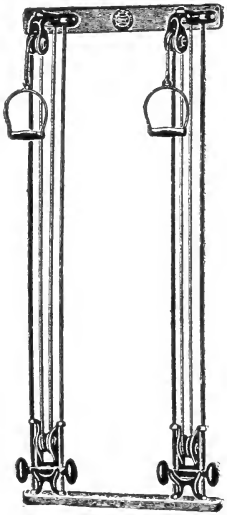
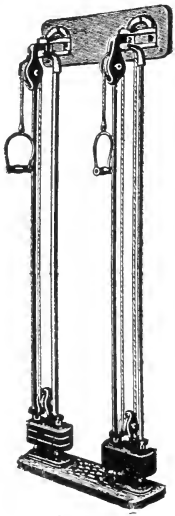
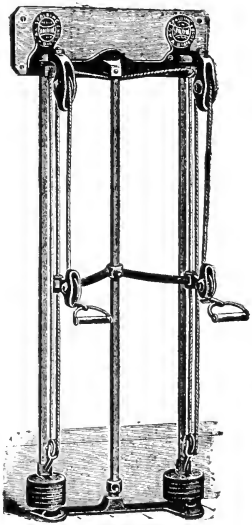
SPALDING CHEST WEIGHT MACHINES



No. 2



No. 12



No. 5

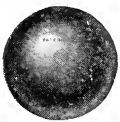
Chest Weight No. 2. A good machine for home use; noiseless and durable. Well made and easy running. Rods are ⅜-inch coppered spring steel. Weights are 5-lb. iron dumb bells, one to each carriage, and may be removed and used as dumb bells. Wall and floor boards are hard wood. All casings heavily japanned. Every part of machine guaranteed free of defect. . . Each, **$12.00**

Chest Weight No. 12. Especially designed for home exercise. High grade in every particular. Cast iron parts are all nicely japanned. The wheels are iron, turned true on centers, and have hardened steel cone point bearings. Guide rods are spring steel, copper-plated. Weight carriage has removable felt bushings, noiseless and durable. Each handle is equipped with 10 pounds of weights. . . . . Each, **$24.00**

Chest Weight No. 5. Because of its adjustment feature, which permits of all lower, as well as direct chest movements, this machine really combines two machines in one, and is particularly suitable where space is a consideration. The various changes are made by raising or lowering the center arm. Japan finish. Each machine is equipped with 16 pounds of weights. . Each, **$36.00**

Extra weights for above machine, 1¼ pounds. . . . . " .45

Spalding Athletic Shot



No. 16BS

No. **16BS.** Spalding "Official Olympic" Brass Shell Shot. 16-lb. (Patented August 20, 1912.) . . . . . Each, **$20.00**

No. **12BS.** 12-lb. Brass Shell. . " **17.50**

No. **16IS.** 16-lb. Solid Iron. . " **6.50**

No. **12IS.** 12-lb. Solid Iron. . " **4.50**

No. **24LS** 24-lb. Solid Lead. . . . . " **17.50**

No. **24IS** 24-lb. Solid Iron. . . . . " **12.00**

No. **8IS.** 8-lb. Solid Iron. . . . . " **3.50**

No. **5IS.** 5-lb. Solid Iron. . . . . " **2.50**

No. 2

Regulation 56-lb. Weight

No. **2.** Used and endorsed by all weight throwers. Lead. Packed in box, guaranteed correct in weight. . . Complete, **$30.00**

No. P

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Indoor Athletic Shot—Rubber Covered

Patented December, 1905

Scientifically made; perfectly round; gives fine grip; has proper resiliency when it comes in contact with floor; wears longer than ordinary leather covered; lead dust will not sift out; always full weight.

No. **P.** 16-lb. . . . . Each, **$15.00** No. **Q.** 12-lb. . . . . Each, **$12.00**

Spalding Athletic Shot—Leather Covered

Method of construction prevents loss of weight even when used constantly.

No. 4

No. **4.** 16-lb. Each, **$19.00** No. **26.** 8-lb. Each, **$14.00**

No. **3.** 12-lb. " **17.50** No. **5.** 5-lb. " **10.00**

Spalding Athletic Implements are best—First, because we have decided that no trouble or expense will be spared in their manufacture. Second, because we really know how to make them to give best results, and Third, because we have the special skilled workmen and the machinery, tools, etc., necessary in the manufacture of special implements of this description.

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Thos who wear them have told us they are durable and comfortable.

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Why? Because the wearer is perfectly satisfied.

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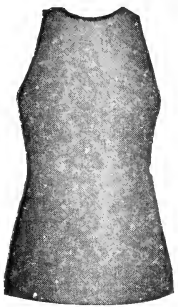

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No. 600W

No. 600T

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No. 600. Carried in stock in Gray, White, Navy Blue, Maroon, and Black. . . . . Each, $2.50
No. 700. Light weight. Carried in stock in Gray, White, Navy Blue, Maroon, and Black. . . . . Each, $2.00
No. 600W. Six-inch stripe around chest. In following color combinations: Navy, White stripe; Black, Orange stripe; Maroon, White stripe; Black, Red stripe; Gray, Cardinal stripe. . . . . Each, $2.75
No. 600T. Same as No. 600W, but with two narrow stripes wide apart. . . . . Each, $2.75
No. 700W. Light weight. Six-inch stripe around chest. Color combinations similar to No. 600W. Special order only. . . Each, $2.25
No. 600V. V-neck. Supplied on special orders only; any color. Each, $2.50

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No. 6E. Sanitary cotton. Bleached White. . . . . Each, 50c.
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No. 605. Full Length Tights. Good quality worsted. . . " 4.00
No. 604. Knee Tights. Good quality worsted. . . . . " 2.50
No. 2. Worsted Trunks. Good quality worsted; carried in stock in Navy or Black. . . . . Pair, $2.00

Stock Sizes: 24 to 42 inch waist. Stock Colors: Worsted knee and full tights and trunks, except where otherwise specified, Gray, White, Navy Blue, Maroon, and Black. Any other color on special orders, no extra charge.

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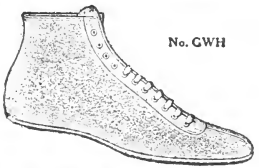
Correct Shoes for Boxing

Spalding Gymnasium Shoes

No. 15. High cut, kangaroo uppers; genuine elkskin soles; will not slip on floor; extra light; the correct shoes to wear for boxing. . . Pair,
No. 155. High cut, black leather, elkskin soles, soft and flexible. Pair,
No. 166. Low cut, black leather, electric soles. . . . . Pair,
No. 66L. Women's low cut, extra light selected black leather uppers, with electric soles. . . . . Pair,
No. 21. High cut, black leather; electric soles; sewed and turned; extremely light and flexible. Pair,
No. 20. Low cut, otherwise as No. 21; sewed and turned. . . Pair,
No. 20L. Same as No. 20, but in women's sizes. . . . Pair,

No. 21



No. GWH

No. 148
Bowling Shoes

Spalding Knockabout Leather Gymnasium Shoes

Flexible Soles

No. GWH. High cut, special pearl colored leather; flexible soles; well made. . . . . Pair,
No. GW. Low cut, otherwise as GWH. Pair,

No. FN

Spalding Special Bowling Shoes

No. 148. For bowling and general gymnasium use; light drab chrome tanned leather uppers, with electric soles; laces extremely low down. Pair,

No. FL
Patented Aug. 17, 1915

Spalding Gymnasium and Acrobatic Shoes

No. FN. Corrugated rubber sole, special leather uppers. For acrobatic and wrestling wear. . . . . Pair,
No. FL. Extra high cut canvas acrobatic shoes. (Pat. Aug. 17, 1915). Special leather soles, will not harden in wet. Shoes are reinforced where upper and sole are attached. . . . . Pair,
No. FM. Three inches lower than No. FL. White canvas shoes, black trimmed; special leather soles. . . "
No. E. Low cut canvas, canvas soles. . . . . "

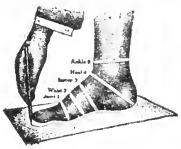
Spalding Fencing Shoes

No. L. Drab glove leather, red trimmings. Not carried in stock; supplied on special order only. Specify on order if to be made with or without toe extension sole, and on which shoe. . . . . Pair,
No. LW. Women's. Otherwise same as No. L. . . . . "

No. L
Fencing Shoes

Spalding Clog Shoes

No. 1-0. Goatskin uppers; wood soles. Special order only. . . . Pair,



HOW TO MEASURE FOR ATHLETIC SHOES

Running Shoes, Jumping Shoes, Hurdling Shoes, and Pole Vaulting Shoes are usually worn without stockings; take measurements over bare feet. All other athletic shoes are worn with stockings; take measurements over stockings. Take measurements as directed below and send with your order. Don't Rush! Be Careful!

In sitting position draw outlines of feet, both the right and left, measuring over stockings or bare feet as required, according to style of shoe; then, with tape measure, drawing same tight, measure ball, waist, instep, heel and ankle, as shown in cut.

IMPORTANT—Hold pencil perpendicularly all around the foot, especially at back of heel and at end of great toe.

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Used in Olympic Games, A. A. U. and Intercollegiate Championships

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SPALDING "SUPERIOR" BASKET BALL

No. **M-2.** Good quality pebble grain leather, eight section case, with guaranteed rubber bladder, needle and lace. . . . . Each, **$11.00**

SPALDING PRACTICE BASKET BALL

No. **M3.** Case of good weight durable leather. Guaranteed bladder, needle and lace. . . . . Each, **$7.50**

SPALDING PLAYGROUND BASKET BALLS

No. **PGO.** Made of strong, pebbled leather. Specially protected seams for playground use. Regulation size. Guaranteed bladder, lacing needle and rawhide lace. . . Each, **$12.00**

No. **PVO.** "Army and Navy." Outseam style. Durable leather. Guaranteed bladder, lacing needle and lace. . . . . Each, **$9.00**

No. **PKO.** "Service." Outseam style. Good leather. Guaranteed bladder, lace and needle. . . . Each, **$8.00**

CANVAS BASKET BALL HOLDER

No. **01.** Useful for teams to carry properly inflated basket ball. Each, **$3.25**

SPALDING BLADDERS

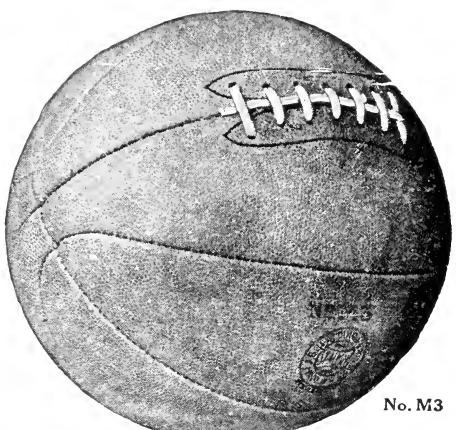
No. **OM.** For Nos. M, ML, M2, M3, PGO, PVO, PKO balls. Each, **$1.15**

No. **A.** Bladder. . . . " **.90**

SPALDING SCORE BOOKS

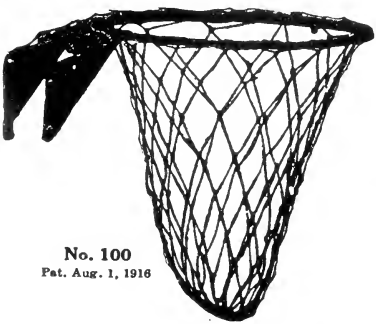
		Each
No. **10.**	Paper cover, 10 games. .	**20c.**
No. **11.**	Cloth cover, 25 games. .	**50c.**
No. **A.**	Collegiate, paper cover, 10 games.	Each, **20c.**
No. **B.**	Collegiate, cloth cover, 25 games.	Each, **50c.**
No. **N.**	For Women. . .	" **50c.**

Send for our Basket Ball Catalogue. Free on request.



No. M3

SPALDING BASKET BALL SUNDRIES



No. 100
Pat. Aug. 1, 1916

No. 100 Basket Ball Goals

The Spalding No. 100 goal—made under the Schommer patent, dated Aug. 1, 1916, No. 1,193,024—is the outcome of constant efforts to make a goal without the side braces, and yet rigid and firm enough to stand rough usage. It is made of a two-piece malleable iron bracket and a steel ring.

The elimination of the side braces does away with the hazard of hitting them in "close up shots"; of deflecting the ball at any angle, making the judge of the rebound a rank guess; of slowing up the game by the ball lodging between the braces and the back board; of stopping the game due to a broken side brace, and the shifting of the braces to all kinds of angles when they work loose. Bracket has a large bearing surface which gives far more rigidity and strength than the old types. Mathematically constructed so as to conform with the rules, and yet no ball thrown for the goal can be deflected by the bracket. Complete with nets. Pair, $10.00

No. 50. **Detachable.** Can be detached readily from wall or upright, leaving no obstruction to interfere with other games or gymnasium work. With nets. Pr., $10.00

No. 90. **Drop-Forged.** So far as we know this is the only drop-forged goal made. Practically unbreakable; with extra heavy nets. . . . . Pair, $10.00

No. 70. **Practice.** Substantial in construction. Complete with nets. " 7.50

Spalding Nets, Separate, for Goals

Made of heavy twine; hand knitted; white . . . . . Pair, 85c.

Spalding Basket Ball Whistles

No. 4

No. 3

No. 7

No. 2

No. 4. Horn Whistle; nickel-plated, made of heavy metal. Each, $1.10
No. 3. Nickel-plated. . " .55
No. 2. Reliable; popular design. .30

No. 7. Nickel-plated, heavy metal whistle. . . . . Each, 75c.
No. 7S. Same as No. 7, but with band for holding on two fingers. Ea., 75c.

This trade mark means much to you

It answers your question, "Why should I buy athletic goods of A. G. Spalding & Bros.?—or

What do I get for my money when I buy Spalding goods?

Like the Rock of Gibraltar, it does not talk, yet it stands for much—permanence and dependability.

The Spalding Trade Mark on any article of athletic equipment is a guarantee that the materials are the finest, the workmanship the best, the prices fair and the design as modern as nearly half a century of progressive development can make it.

It says to you—Spalding's Athletic Goods are the best. There are no better made.

A. G. Spalding & Bros

A Word to Buyers and Users of Athletic Goods

You DON'T "pay for the name" when you buy something "Spalding," as those who are after larger profits often allege. You pay for—and get—satisfaction. The name, as evidenced in the Spalding Trade Mark, is put on as a guarantee that you get what you pay for.

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